THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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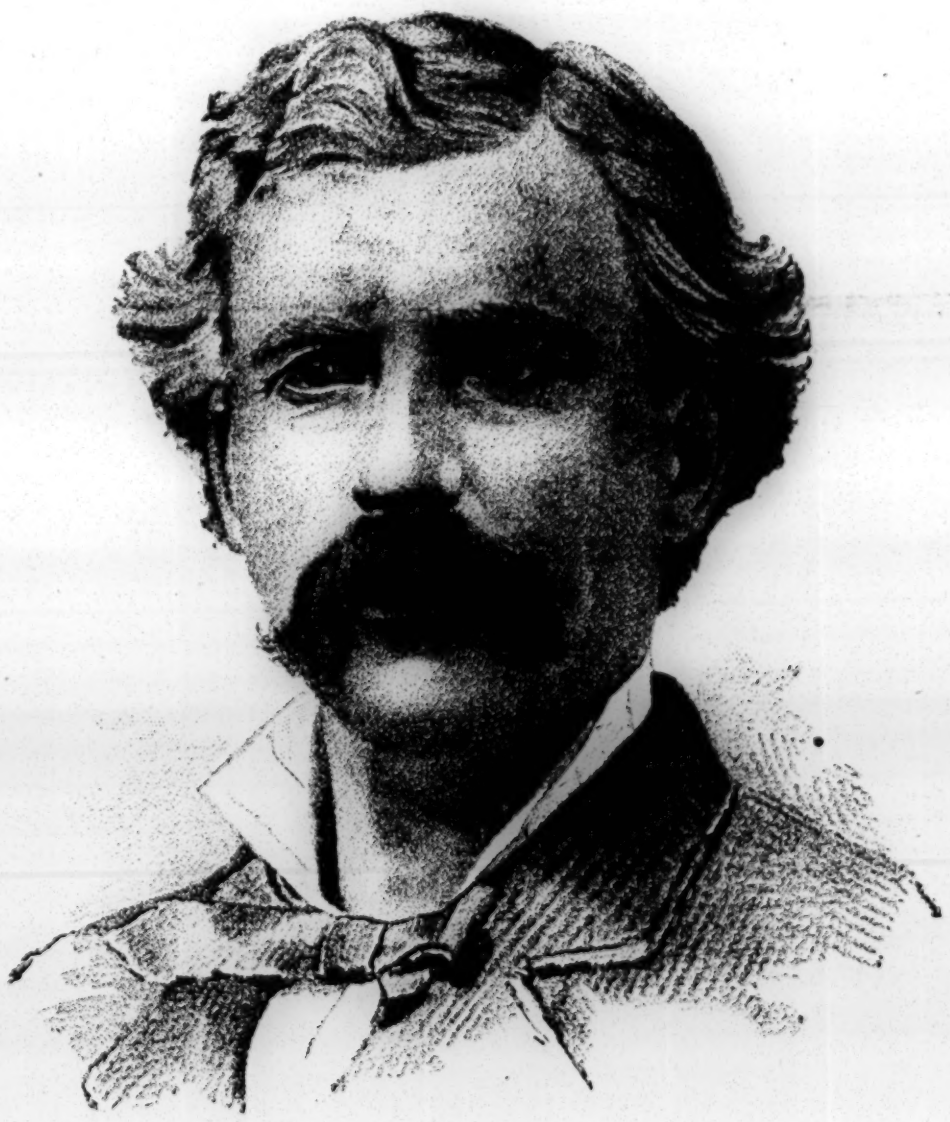

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DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Ohio.

CINCINNATI.

Grand Opera House: Season after season has allowed John McCullough to come and go, without the least outward show of appreciation for his magnificent genius. Last week produced quite a change in the aspect of affairs, and both press and public could summon up no term too strong with which to express their regards for the favored of Edwin Forrest. The company, which includes F. B. Warde, is one of the strongest companies ever seen in support of a tragedian in this city for many years. To-morrow evening commences a week of opera by the Strakosch Opera co. in Il Trovatore; Tuesday, Faust; Wednesday, Aida; Thursday, Lucia di Lammermoor; Friday, Puritani; Saturday, Norma, and Saturday matinee, Mignon. 10th, Haverly's Mastodons.

Pike's Opera House: Herrmann, Mlle. Addie and the Lorellas appeared and disappeared to good house during the past week. To-morrow evening Emerson's Minstrels, for one week, followed, 10th, by Lawrence Barrett.

National: Morlacchi, the St. Felix Sisters and the ballet troupe in the drama of The French Spy, played to increased business. Morlacchi and the St. Felix Sisters remain another week. Manager Allen intends giving, contrary to his assertions at the commencement of the season, a large variety bill. 10th, Fanny Louise Buckingham in Mazeppa.

Robinson's Opera House: "I am dying, Egypt, dying!" is the song it sings to-day. Mary Radcliffe appeared the fore part of the week as Cora in Article 47, supported by E. R. Dalton and a select co. Miss Radcliffe is a lady of fine appearance, but has lost some of her old-time brilliancy. She has a powerful voice. E. R. Dalton is not a bad actor, but he bawls too loudly to suit the judicious. Saturday evening Macbeth was substituted for the other article. 3d, Dumb show by the Opera House.

Heuck's: The Rogers and Vickers comb. in Paste and Diamonds, has been delighting good houses the past week. They are worthy. C. L. Davis, the old man character actor, and Emma Vern open to-morrow evening in Alvin Joslyn, supported by their own combination.

Coliseum: J. Z. Little in his drama of Roving Jack, concludes this evening a fair week's engagement. To-morrow night, in addition to a variety bill, E. T. Stetson will appear in Kentuck.

CLEVELAND.

Nov. 2.—Opera House: The engagement of Lawrence Barrett last week was a great success in every way. He opened Monday in Yorick's Love. The play is one of absorbing interest, and Mr. Barrett as Master Yorick is seen at his best. He was ably supported by Eben Plympton, Ellen Cummins, and a strong co., including Messrs. Curran, Mosely and Hawthorne, formerly members of the Opera House stock. Hamlet was given Tuesday; Yorick's Love repeated Wednesday; Ruy Blas and David Garrick, Thursday; Richelieu, Friday, and Julius Cæsar, Saturday. The attendance has been uniformly large, and Mr. Barrett has every reason to be gratified with his reception. Monday, 3d, and week, Pinafore by Haverly's Chicago Church Choir co. The leading parts will be sung by Frank A. Bowen, John E. McWade, Charles Knorr, Lou Raymond, Mrs. Louis Falk, Jessie Bartlett and Ada Somers. The co. carry their own scenery and orchestra (the latter conducted by Louis Falk), and we are promised a rendition of Pinafore that has never been excelled. Monday, 10th, John McCullough in The Gladiator opens for a week.

Academy of Music: Emerson's Megatherian Minstrels drew crowded houses Oct. 27, 28 and 29. The first part, with eight endmen, including Emerson and Schoolcraft, is good, and the olio in which the various specialists appear is very enjoyable. The Aiken comb. was booked for balance of week, but failed to keep their engagement, and the house was closed until this week, when Gus Williams as Our German Senator will occupy it for four nights and a Wednesday matinee. Friday and Saturday evenings, Sprague's Georgia Minstrels.

Case Hall: Carlotta Patti, Wednesday, in grand concert, assisted by Henry Ketten, pianist; Ernest De Munck, violoncellist; Theo. J. Toedt, tenor, and Signor Ciampi-Cellaj, baritone.

Grove Theatre and Tabernacle closed.

Comique: New, week of 2d—J. W. McAndrews, J. C. Whitfield, Millie Malmbury, and Rosa Blair. Retained: Mullen and McGee, Mamie Rice, La Rue Family and Sherwood Sisters.

Items: Mr. Barrett, during past week, has been the guest of Mark A. Hanna of Franklin avenue.—Billy Emerson's "Moriarty" is getting notorious. He should shelve it and give us something new.—"Papa" Hooley seems to take great pride in his Megatherians. He travels with the show and gives the benefit of his personal superintendence.—The advance agents of Haverly, Sprague and Gus Williams were in town last week.—The stage settings at Opera House last week were marvels of elegance.—It is strange that some enterprising manager does not start a first-class variety theatre here. We have but one and that of the most disreputable type.—The voice of the amateurs is again heard in our midst.—Large numbers of excursionists from surrounding towns came in to see Barrett last week.—Lawrence Barrett tells a Herald interviewer that Mr. Howells, the translator of Yorick's Love, is writing a new play for him.—THE MIRROR goes off like "hot cakes" here every Friday night.

COLUMBUS.

Nov. 2.—Comstock's: Mrs. Scott-Siddons opened the Capital City Lecture Course very successfully 28th, reading before a full house. At close of entertainment in a neat little speech she thanked the press for many nice things written of her, but denied this to be a farewell tour, for, although most of her time was to be spent in England after returning from Australia, she would be sorry to think she was not coming to America again, a country she likes very much, and one in which she is well liked. Denman Thompson as Joshua Whitcomb 29th and 30th, very good houses; everybody delighted. Mr. Thompson's success has been wonderful, and he is on the royal road to fortune. Emerson's Megatherians 31st; full circle and galleries; show very good; only four-four on stage in first-part, instead of fifty; ten or fifteen "dummies." Booked: Mahn's Fatinitza 4th and 5th; Haverly's Juvenile Pinafore 7th and 8th; Buffalo Bill 13th; Grau's Opera co. 14th and 15th.

Grand: Miles' Juvenile Pinafore co., 27th, 28th and 29th. Rice's Evangeline 31st, not so strong as formerly. Louise Searle as Gabrielle, and Dora Wiley, as Evangeline, possess very fair voices and dress elegantly, but do not fill their places as did Lizzie Webster and Venie Clancy. Some new music is introduced. Harry Hunter as the Lone Fisherman remains unchanged. Geo. K. Fortesque as Catherine is immense. Richard Golden makes a rather repulsive character of LeBlanc. The Policeman is improved. Big house, but not so enthusiastic as formerly. Coming: Lawrence Barrett, 5th and 6th; John McCullough, 7th and 8th.

Items: Professional courtesies were extended by C. E. Rice to R. M. Hooley, managing Megatherians, and that reverend looking personage paid "Vangie" a short visit.—Louise Searle has been here with Hess Opera and Dora Wiley with Boston Philharmonics, and quite an interest was felt to see them in burlesque.—A new business manager has appeared, Frank Comstock to have especial care of him for next twenty-one years.—Austin & Weir's Minstrel party, including Billy Sweatnam, John Allen, three Crimmins, George Gale, J. H. Freeth, R. F. Rankin, Harry Percy, Wallace Black, George A. Florence, Theodore B. Long, J. M. Long, Tod Hammond, Frank Miller, Charles Long, Harry Randall; J. Milton Hyde, advance; R. F. Rankin, stage manager; Charles Austin Miller and Trevitt Wier O'Key, sole proprietors and managers; got away all right 1st, to open at Port Huron, Mich., 3d, playing through Michigan, Northern Ohio, Pennsylvania and New York.—John McCullough displays attractive colored window cards, while Lawrence Barrett gives away photographs.

CHILLICOTHE.

Nov. 1.—Clough's Opera House: Fred Paulding appeared 27th in Fool's Revenge, with remarkably good support, to a slim house. Gussie DeForrest, leading lady, has the sympathy of every one for the torture she endures almost nightly from the ravings of such a novice. Rice's Evangeline attracted a large house 30th. Immense and complete satisfaction, with expressions for a return in the future. R. E. J. Miles' Juvenile Pinafore, billed for 1st, cancelled dates for causes unknown. John McCullough announced for 5th, in Virginius. Buffalo Bill in new piece, 12th. Masonic Hall: Edwards' Drolleries booked for 18th and 19th.

SPRINGFIELD.

Nov. 1.—Opera House: Sprague's Georgia Minstrels gave the best minstrel entertainment of the season 27th, to fair house. Rice's Evangeline comb. 29th, to $634 house. R. E. J. Miles' Juvenile Pinafore co. 30th, to a fair house. Coming: 4th, John McCullough in Virginius. Items: Manager Harley plays his troupe (the Georgia Minstrels) at Norwalk, Ohio (his old home), 6th, for the first time.—It is necessary to be "on hand" when the New York papers arrive at Pierce's news depot, in order to secure a MIRROR. They go like hot cakes.

ZANESVILLE.

Nov. 3.—Music Hall: Fred Paulding, as Hamlet, 29th. They were joined here by J. W. Sheppard of Cincinnati. Rial & Draper's Uncle Tom's Cabin comb. in three entertainments, Oct. 31 and Nov. 1. Heavily billed, and gave universal satisfaction. Coming: Lawrence Barrett, supported by Eben Plympton, in Hamlet, 4th. Company heavily billed, and house promises to be large. John McCullough at Music Hall, 6th, in Virginius, assisted by Fred B. Warde. Company well billed.

AKRON.

Nov. 2.—Tuesday evening the Buffalo Bill co. in May Cody to crowded house; Wednesday, Emerson's Minstrels to overflowing house; Friday, Den Thompson in Joshua Whitcomb, with an excellent support; every available seat taken.

Item: Frederick H. Blecker of this city has been engaged as advance agent for Emerson's Megatherian Minstrels.

NEWARK.

Nov. 1.—C. L. Davis in Alvin Joslyn 29th, to good business. Ogden Stevens reports big business ever since they started. Fred Paulding 30th, to the poorest house of the season. Their misfortunes culminated at this point, and they disband here and return to New York. Coming: Rial & Draper's Uncle Tom's Cabin 3d, Buffalo Bill 11th, Gotthold's Octoroon 13th.

DAYTON.

Nov. 2.—Music Hall: G. C. Boniface in Queen's Evidence to fair house 24th. Rice's Evangeline comb. 28th to large audience. Booked: Gotthold's Octoroon 12th, Buffalo Bill 15th. A pedestrian mania is injuring business a little.

LONDON.

Nov. 3.—Katie Putnam closed 31st to fair biz.; support good. Fred Paulding was to have appeared 5th in Hamlet, but went to pieces at Newark 31st. Coming: Felix A. Vincent and co., 10th, 11th and 12th; Rial & Draper come 14th in Uncle Tom.

SANDUSKY.

Nov. 1.—Nothing the past week. Sprague's Georgia Minstrels 5th, C. W. Pringle in advance. Mme. Rentz's Minstrels negotiating for a date in November. Neil Burgess in Widow Bedott 24th.

Illinois.

CHICAGO.

Nov. 2.—McVicker's: Strakosch has lost money on his two weeks' season here. I am inclined to think that had Max burdened himself with an expensive prima and taken no care for the rest of his co., he would have made money. Such is the unaccountable taste of the patrons of opera. The works performed have been Faust (twice), Il Trovatore (twice), Mignon (twice), Lucia (twice), Martha, Norma, Traviata, Rigoletto, and Aida (twice). 2d, Bowers-Thompson co. in The Hunchback, Court and Stage, and Geo. Marlowe's new historical drama, Lady Jane Grey. 10th, Hurricanes.

Haverly's: The Mastodons are unapproachable, invincible, in fact, all that Jack and his superlative-slinging bill-writers claim for them. Business has been enormous. 3d, Gotthold's Octoroon co.

Hooley's: Joe Emmet and his Fritz in Ireland drew large houses during their second week. Emmet left for New York last night by the 5:15 train. Last evening occurred John Hooley's benefit, which was a substantial one. 3d, Criterion co. in Our Daughters.

Hamlin's: N. S. Wood in The Boy Detective this week to not very good business. 3d, Harry A. Webber appears in Nip and Tuck, derived from the French Cacolet et Varicol, also the source of Hand and Glove. The supporting co. is Mr. Webber's own and includes D. H. Fitzpatrick, W. J. Hurley, E. T. Gardner, G. A. Fair, F. Lemer, John Wood, Eva Webber, Melissa Breslau, Ella Bailey, Edna Williston and Camilla Gardner. Joseph A. Gulick is manager. Hamlin's stock go on the road in support of N. S. Wood, under management of W. H. Crompton. They open in Joliet 5th.

Olympic: A good show has been given here. The people mentioned last week were reinforced by Watson and Ellis and Ben Gilfoil. 3d, new: John Hart, Lucy Adams and Guy Linton, Prof. Parker and dogs, the Suydams, Harry Saxton, Fields and Leslie, Burton Stanley, Trixie Vernon and the McCain Sisters.

Lyceum: Frank R. Pierce in The Long Strike and A Crushed Tragedian past week, to poor business. 3d, the venerable Louise Lord in Miss Multon.

Items: At the Halsted Street, 3d, A Man of Mystery; National, False Colors, with L. R. Warwick, and Life for a Limb at Miller's.—The Wymans are back.—Frank Mayo is in the city to-day.—Amelia Waugh joins Grover's Boarding-House co. in New Orleans.—Sam Lucas goes traveling under J. A. Lord's management.—Hoschster's German co. play The Laughing Pigeon, a musical farce, at McVicker's this evening. Lina Wassman takes the principal part.—The very clever lady, Mlle. Barretta, remains at the Olympic this week.—J. A. Herne, D. Belasco and Katherine Corcoran are booked at Hamlin's 17th. Fred Bert is their manager.—I am indebted for favors to Mr. E. C. Staley, the live Columbus correspondent of THE MIRROR.—Harry Webber is personally a delightful fellow, and I wish both him and Joe Gulick all the luck in the world. The only trouble with Harry has been bad management. Joe Gulick will remedy this.—Haverly's Juvenile Pinafore co., who are being ably managed by Bob Filkins, follow The Octoroon at Haverly's.—J. M. Hill has been unwell.

BLOOMINGTON.

Oct. 31.—20th and 21st, Opera House filled to overflowing to witness Richmond and Von Boyle. Durby Hall: 21st, a fair audience to Octoroon, with J. N. Gotthold as Salem Scudder. 23d, John McCullough, one of Bloomington's favorites, in King Lear to full house. 24th, Mary Anderson as Parthenia in Ingomar was encored time and again by the large audience that greeted her performance. She is without question a Queen of Tragedy, and in the coming years will be remembered as we now recall Charlotte Cushman and Mrs. Siddons, only her work is more finished and classic than that of her famous predecessors. Support good. Opera House jammed 27th to hear Mlle. Litta in the role of Lucia di Lammermoor, supported by a portion of the Strakosch Opera troupe. This being the home of Litta, she took the city by storm. She returns to Chicago to-morrow morning 28th. Pat Rooney had a good audience at Durby Hall. 29th and 30th, Barney Macauley.

QUINCY.

Nov. 2.—Grau's Opera troupe Oct. 29 and 30 in Fatinitza and Cadets. Barney Macauley 31st and Nov. 1 to full houses. The Adelphia (variety) is running with good attendance and good company. Item: Mr. J. B. Carson (a friend of his youth) tendered McCullough a reception on his visit here, 21st. Prominent citizens of Q. and Hannibal were present.

AURORA.

Nov. 1.—Opera House: Sam Lucas, supported by J. A. Lord's dramatic co., in Nimrod 3d and 4th. 10th, Weber's troupe in Nip and Tuck, under the auspices of Aurora Lecture Association. Robert McWade in Rip Van Winkle, 11th.

Indiana.

INDIANAPOLIS.

Nov. 1.—Grand Opera House: The C. L. Graves Queen's Evidence co. remained throughout the week of the 27th. They opened to a light house—a very light house—and I failed to discern any notable increase during the week. During the performance the first night Jean Burnside, a member of the company, met with a slight mishap, and the manager imposed upon a few credulous reporters to such an extent as to evoke a great deal of free advertising. There was strong talk of the combination cancelling the last three nights, but they decided otherwise and worried through to dismal-looking audiences.

The Park remained closed the entire week. The Saville English Opera co. occupy it three nights, commencing the 3d. The same time Vickers-Rogers' Paste and Diamonds co. will hold forth for a week at the Opera House. John T. Raymond 10th, one week, at Grand Opera House.

Crone's Garden: A decided improvement in the performances over that of the preceding week. The Carrolls, especially J. P. Carroll, was good in his Irish songs and witticisms. The Lynn Sisters made a hit and were the recipients of repeated encores. Georgia Livingstone sang with good taste. The most novel attraction the olio presented was The Wild Men of Borneo, two very small, repulsive-looking creatures. They excited unlimited curiosity, and were the objects of a great amount of interest and study. The drama presented was The Wanderer. It was given in good style, with all the necessary auxiliaries.

RICHMOND.

Nov. 2.—Phillips' Opera House: Rice's Evangeline co. 27th, to poor business. Big Four Minstrels to fair house, 28th. 31st and Nov. 1, C. L. Davis in Alvin Joslyn. Mr. Davis, though extensively billed, appeared to poor business. Company, with one or two exceptions, fair. The leading support, Emma Vern, is poor. Grand Opera House: Katie Putnam, supported by Edwin Clifford's dramatic co., appeared 31st and Nov. 1, to miserable business. Support fair. Miss Putnam gave universal satisfaction. Items: The next two weeks Katie Putnam plays under R. B. Marsh's Kentucky Circuit.—The Alvin Joslyn party are at Heuck's, Cincinnati, next week. Thence they go to Chicago, to fill a week's engagement at Hamlin's.—Messrs. Standwood and Weston Brothers, late of the once Allen, Delehanty & Hengler Minstrels, joined the Big Four at Cincinnati, 27th, thus increasing the party to twenty-five members.

EVANSVILLE.

Nov. 3.—Opera House: 3d and 4th, Mahn's Opera co. in Fatinitza and Chimes of Normandy; J. H. Russell, agent, could not tell his route beyond Terre Haute on the 5th. Grau's Fatinitza co., booked for 5th, cancelled. Pat Rooney 12th; Our Boarding-House 26th and 27th; Rice's Surprise Party 29th.

FORT WAYNE.

Nov. 2.—Amusements very quiet here. Olympic: Variety entertainment last week, and commencing 3d, for one week, Joseph Proctor. Academy of Music: Smith, Waldron, Morton & Martin's Big Four Minstrels; good show and business. Nov. 3, May Fiske.

Kentucky.

LOUISVILLE.

Nov. 1.—Macauley's: Haverly Juvenile Pinafore co. during the past week to large business, and the entertainment given was pleasing in every particular. Route, St. Louis, one week, commencing 3d. Opening 3d, Collier's Banker's Daughter comb.; 10th, Ford's Juvenile Pinafore co.; 24th, Barney Macauley.

Library Hall: Is now undergoing thorough repairs, and will open 12th with Carlotta Patti in concerts.

Metropolitan: E. T. Stetson with his new drama, Kentuck, has drawn paying audiences during the past week, by far the best of the season. Booked 3d, Fannie Louise Buckingham as Mazeppa.

Knickerbocker: As usual, business has been large, and a good show given, with the following people in the olio: J. W. McAndrews, the Martinettis, Belle Gabriel, Joe McBride, Louise DeLusi, Redman and Blake, Blanche Stetson, Infant Lottie and Charles Montresallian. Opening 3d, Morgan and Mullen, the Miltons, McClure Brothers, Hayden and West, Eloise Allen, Helena Wentworth, Annie Boyd and Nellie Massa.

Items: The new Opera House at Lebannon, Ky., is completed, and will be opened 3d by an Art Illustration co., under the management of W. A. Warren of this city.—Buffalo Bill opens a three nights' engagement at Davis' Theatre, 20th, to be followed by the Richmond-Von Boyle co.—Kate Fisher disappointed Manager Whallen of the Met., so he secured Louise Buckingham in her place. Texas Jack is billed for the 10th at this house.—Blanche Stetson, Infant Lotti, and Charles Montresallian were discharged from the Knickerbocker after their appearance on Monday night, being bad artists.—Newsdealers report an overplus of the Dramatic News and a scarcity of THE MIRROR. Another new place where THE MIRROR can be found is at Bradley & Gilbert's, corner Third and Green streets.

LEXINGTON.

Oct. 29.—Coup's Circus gave two good performances to crowded canvas.

Opera House: Bowers-Thompson comb. opened 31st in The Hunchback to fair audience; Court and Stage, Saturday matinee, and Lady Jane Grey Nov. 1.

Items: Lawrence Barrett comes Nov. 7 and 8.—Kate Putnam's agent here to book early dates.

OWENSBORO.

Nov. 1.—Lull still continues in dramatic circles. Boarding-House comb. booked for 27th and 28th, has "gone under" and will probably not appear. Original Kentucky Minstrels, 7th and 8th. A new opera house has just been completed in Richmond, Ky.

West Virginia.

WHEELING.

Nov. 1.—Opera House: Charles L. Davis two nights, to good business. Buffalo Bill booked for 8th.

Tennessee.

NASHVILLE.

Nov. 2.—Grand Opera House: Bowers-Thompson comb. Oct. 27, 28 and 29 to fair audiences. Hunchback, Lady Jane Grey, Court and Stage and Mephistopheles in Petticoats presented. Dickie Lingard co. booked for three nights, beginning 30th, did not arrive. No cause given. Ford's Juvenile co. came 5th for four nights, giving Pinafore and Fatinitza.

Masonic Theatre: Rankin Oct. 27 and 28; Saville & Lee Opera co. 6th and 7th, and Annie Pixley in M'liss 10th. Mahn's Opera co. gave excellent rendition of Chimes of Normandy last evening to good-sized audience.

CHATTANOOGA.

Nov. 1.—Cole's Circus to-day; crowded. Ford's Juvenile Pinafore co. 3d and 4th. THE MIRROR is for sale at J. H. Cady & Co.'s

Missouri.

ST. LOUIS.

Nov. 1.—Pope's Theatre: Richmond & Von Boyle in Our Candidate made a good hit. The performance was a mixture of satire, farce and extravaganza, and resembled the variety theatre style of entertainment. Harry Richmond was excellent as Grimwig. Von Boyle made a sensation in his Chinese business. Bob Harrison was clever in the negro part of Frogtoes, and Foster Conyers did a very clever piece of work as the political striker. The character of Jim Dexter was a strong bit of character acting by G. N. Drew, and the Doogan of G. Wood was well received. Business was excellent throughout the week, the gods taking considerable interest in the comedy.

Grand Opera House: Gotthold's Octoroon is one of the very best shows that ever visited St. Louis. The cast, setting and general ensemble constituted it one of the most perfect representations of melodrama ever produced in St. Louis. Gotthold's Salem Scudder is better than that of J. S. Clarke, L. R. Stockwell, an old favorite here, made a big hit as Old Pete. Frank Losee, as McCloskey, H. S. Duffield as Wahnotee, Chas. Mason, as George Peyton, and Sid Hicks, as Ratts, were all excellent. Zoe was cleverly acted by Florence Elmore. Dora Sunnyside was a lively performance by Rena Maeder. Mrs. Sarah A. Baker gave a fine rendition of Mrs. Peyton. The scenery was very fine, and some excellent singing was done by the Virginia Jubilee Singers. Business has been from fair to middling.

Olympic: Robson and Crane opened here Oct. 27. Our Bachelors was given four nights and at the matinee, to big business. Comedy of Errors Friday and Saturday nights, to packed houses. From appearances it could have run another week. Coulter and Lipman were excellent as the Antipholi.

Splinters: Haverly's Mastodon Minstrels at the Olympic next week; Ben Macauley follows.—Herrmann the Magician, Mlle. Addie and the Lorellas will be at the Grand Opera House next week. They will be followed on the 10th by Strakosch Opera co.—The Juvenile (Haverly's) Pinafore return to Pope's next week. They will be followed by Emerson's Megatherians.—Manager Charles Pope has gone East to fill out his season. Notwithstanding the disadvantages he labored under, he is highly gratified with the success of his season.—Helen Coleman is the star attraction at the Globe Theatre this week.—The Theatre Comique continues to enjoy a good, steady run of business, and the show is always excellent

HANNIBAL.

Oct. 31.—Grau's English Opera co. at Mozart Hall 31st, with Blanche Corelli and Henri Laurent, in Fatinitza; well received. Richmond and Von Boyle in Our Candidate Nov. 4 and 5.

Georgia.

ATLANTA.

Nov. 2.—Huntley's dramatic comb., with Florence Kennedy, in Peril, played to light business, Oct. 27. Ford's Juvenile troupe, 28th, in Pinafore, 29th in Fatinitza, 30th, with matinee, Pinafore, to crowded houses. H. B. Mahn's Opera co., supported by Jeannie Winston and Sallie Reber, 31st, to fair business. No route settled. Annie Pixley and troupe in M'liss 4th, 5th and 6th, and matinee 5th.

SAVANNAH.

Nov. 1.—Adah Richmond Opera co. played here to poor business, Oct. 27, 28 and 29, owing to inclement weather. Miss Richmond is a favorite in Savannah. Barlow, Wilson, Primrose & West's Minstrels played to-night, to crowded house.

ROME.

Nov. 1.—McKee Rankin Oct. 30 to crowded house. Ford's Juvenile Pinafore 31st to the largest house of the season; gave great satisfaction.

Virginia.

RICHMOND.

Nov. 2.—Theatre: Ford's English Opera troupe played to crowded houses last week. They presented Pinafore, The Little Duke and The Sorcerer. The company, as a whole, is a good one, and the chorus is especially well trained, and among the female portion, particularly, may be found some voices of excellent quality. Friday night, S. W. Young was tendered a benefit, at which there was a very large audience. Theatre closed this week. Florences 11th and 12th. Balance week Mahn's English Opera co. 19th, Neilson.

LYNCHBURG.

Nov. 2.—Opera House: Nothing on the boards this week. Jos. Jefferson in Rip Van Winkle later in the season. Adelaide Neilson's dates have been canceled. Annie Pixley does not come.

Maryland.

BALTIMORE.

Nov. 3.—Academy: Joseffy, the pianist, gives a concert to-night, assisted by Louis Blumenberg, violoncellist, and B. O. Klein, accompanist. 10th, Max Maretzek's Opera co. in Sleepy Hollow, Pinafore, Bohemian Girl and Trovatore.

Ford's: The Tracy Titus Opera co. gave an excellent performance of the new opera, Buttons. Ella Montejo has a fine voice and sang well. Miss Randall both sang and acted her part with a great deal of taste. She is a great favorite in this city. The music is very bright. Business has been very good. This week, H. J. Sargent's Comedy co. in Contempt of Court. 10th, Adelaide Neilson.

Holliday: The Tourists appeared to immense business. Mestayer is a host in himself. This week, the Florences in Mighty Dollar and Ticket-of-Leave Man. 10th, Robson and Crane.

Front Street: Ben Cotton appeared in Faithful Bob. This week: Frank Doud in Buffalo Bill; the three Braziers, Devlin and Tracey, Alesandro, Baby Bindley, Prof. Bindley, Harry Woodson, Violet Ackerley, Bessie Bell, Prof. Bellete and others.

Central: Mlle. Lucille's Burlesque troupe, G. C. Charles in The Skeleton Hand, and variety entertainment; business good. This week, Mlle. Marie Zoe in Nita; or, The Shadow of the Grave; Clara Moore, Wood and West, Jessie Warren and others.

Delaware.

WILMINGTON.

Nov. 3.—Grand Opera House: Oct. 25, F. C. Bangs gave an excellent rendition of Dan'l Druce. Nov. 5, Joseffy, assisted by Miss Isabella McCulloch; 8th, Mafitt & Bartholomew's Humpty Dumpty; 10th, Adelaide Neilson in Twelfth Night; 24th, Jos. Murphy in Kerry Gow.

New York.

BROOKLYN.

Haverly's: The Park Theatre co. in Engaged. The election excitement somewhat affected the attendance on Monday. Next week Salsbury Troubadours in The Brook. The Tourists (John P. Smith's co.) will probably arrive later.

Park: Maretzek's opera co. in Sleepy Hollow to slim house Monday. Fanny Davenport 10th, one week, with change of bill every night. She will receive a warm welcome.

Academy: Mapleson troupe in Rogoletta 6th.

Volks: Kelly and Ryan, Minnie Lee, Irwin Sisters, Williams and Pickert, Goldie, Steele and Sallie St. Clair, in triple clog; Billy Barry, Hugh Fay, and the Vincents in society sketches.

Olympic: W. H. Langdon and R. M. Allison in two plays, Foiled and Wrestling Joe.

Items: A. C. Moreland leaves the Volks at the end of this week, to become a member of the London (Donaldson's) stock.—Hyde and Behman have written a series of sketches on life at Coney Island. Their Pinafore burlesque has had great popularity here and in the West.—Cool Burgess is at the Court Square this week.—Maggie Mitchell's success last week was very flattering.

WILLIAMSBURG.

Nov. 3.—Novelty: Rice's Surprise Party in Horrors 27th, 28th and 29th, Revels 30th and 31st. Robinson Crusoe, Nov. 1, gave good satisfaction; business from fair to good. They play at Albany this week. Philadelphia 10th, for two weeks. 3d, the New York Church Choir Pinafore co., to a fair house, with Louise Leighton as Josephine. Monday next, Maude Granger in The Galley Slave. Berry's Broadway: The Brennan comb. gave a very good show last week; fair business. This week a burlesque on Pinafore will be given.

ROCHESTER.

Nov. 3.—Corinthian Academy: Tuesday and Wednesday Arnold Brothers' Minstrels gave three performances, to very fair houses. The last three evenings of the week and matinee are filled by the Majeronis, who, although they commanded but limited patronage, pleased their audiences very much. They presented His Wife, Diplomacy and Camille. They lost about $900 last week.

Grand Opera House: Monday evening Haverly's Church Choir co. commenced a three nights' engagement. The co. numbers 43 members, and have been on the road since July 28. Good and delightful audiences attended during the engagement. On the

30th, 31st and Nov. 1 Jane Coombs in School for Scandal, Lady of Lyons, Camille and London Assurance. Miss Coombs' season closes this week, but a new company will be immediately organized for a twenty weeks' tour. Mme. Rentz's Minstrels and Lady Orchestra will blow their horns 3d and 4th.

UTICA.

Nov. 3.—City Opera House: W. S. Higgins co. 1st to small house; has returned to New York. Berger Family underlined; no date fixed.

National: The business at this house has been fair the past week.

Item: Grove P. Brainard is in charge of the stage at City Opera House, succeeding Thomas P. Cleveland, who is treasurer at National Varieties.

ONEIDA.

Nov. 3.—Conroy Opera House: Oct. 27 and 28, Adelina Gasparini, with Hearts and Dollars comb., to small houses; show light. The Tramp combination, booked for 3d, disbanded 1st at Utica. Hogan's New Orleans Minstrels 1st, to very small house. Devereaux Opera House: Nothing doing.

ELMIRA.

Nov. 1.—Opera House: Arnold Brothers' Minstrels, consisting of thirty-five performers, come 3d. O'Brien Brothers, song-and-dance men of this city, open in New York at the London 17th, and at Hyde & Behman's, Brooklyn, 24th.

HORNELLSVILLE.

Nov. 2.—Shattuck Opera House: Quaker City Minstrels well billed for 3d. Mme. Rentz's Female Minstrels 7th. Widow Bedot 22d, Caudees Juvenile Pinafore co. 24th.

BINGHAMTON.

Nov. 3.—Nothing doing at present. We are in the midst of a theatrical calm. Helen Potter's Pleiades, 17th.

OSWEGO.

Nov. 1.—F. C. Bangs in Dan'l Druce, 12th.

New Jersey.

JERSEY CITY.

Nov. 4.—Last week the Maretzek Opera co. played to fair business in Pinafore, Trovatore and Sleepy Hollow. The latter opera drew the best houses. Last night the Tracy Titus co. made their re-entree in Buttons, for three nights. The libretto has been materially improved by Bartley Campbell; the scene of the last act (which is entirely new) is laid in the garden of Judge Burrows' residence in Washington, instead of on the plains, as formerly. Misses Randall and Montejo renewed the pleasant impression they made on their previous visit, and the gentlemen, with one exception, have improved. That exception is Oliver Wren, whose efforts to be funny are dreary in the extreme. 6th, 7th and 8th, The Galley Slave, with Maude Granger, Emily Rigl, Frank Evans and Sullivan in the cast. The piece will be produced under the supervision of the author, and with new scenery, etc.

Items: The irrepressible amateurs don the sock and buskin at the Academy on the 10th inst., when they produce a travesty on Romeo and Juliet. Is there no law for the suppression of these periodical nuisances?

NEWARK.

Nov. 3.—Grand Opera House: Helen Potter's Pleiades on 29th, to good house. Mapleson Opera co. 18th.

Waldman's: The following are the attractions for this week: Thompson and Waldron, Nellie St, John, Lester Howard and Mack and Golden, Martell Brothers, Pell and Lewis, Lizzie Hunter, Minnie Gough, E. C. Dunbar and his brilliant dramatic co. John W. Ransone will appear in the sensational play, Across the Atlantic. Mr. Waldman has an excellent dramatic co., and would do better to play them than the combinations and stars (?) he is continually bringing here. Effie Johns, Harry Clifton, Harry Sinclair, and George Conway are far superior to any of the tramps who periodically appear here billed as stars.

Opera House: Galley Slave played on Monday evening to a fair-sized audience. It was well played, several new scenes having been printed for the production, and the co. is generally an excellent one. 6th, Tony Denier. Hobbies, 11th and 12th.

PATERSON.

Nov. 3.—The Berger Family and Sol Smith Russell appeared on Tuesday and Wednesday, 4th and 5th. 8th, H. C. Moreland in border drama, Keeneye the Ranger. 11th, grand vocal and instrumental concert, under the direction of Prof. Oborski (select concert). 12th and 13th, Maffitt and Bartholomew in Humpty Dumpty.

TRENTON.

Nov. 3.—Taylor Opera House: Booked, 8th, Tony Denier's Humpty Dumpty co.; 14th, Sol Smith Russell and the Berger Family; 24th, Helen Potter's Pleiades; 27th, H. C. Clark; 28th, Campbell's Galley Slave.

Pennsylvania.

PITTSBURG.

Nov. 3.—Opera House: Collier's Banker's Daughter played to good business during past week. To-night, Robson and Crane in Our Bachelors. Later in week Comedy of Errors. 10th, Haverly's Chicago Church Choir Pinafore co.

Library Hall: John Denier's Humpty Dumpty troupe to-night and matinee, 4th. 18th, Kate Thayer Concert co.

Lyceum: Nov. 5 and 6, Buffalo Bill. Williams' Academy: Rentz-Santley Novelty co. to large business.

Trimble's Standard: Business past week good. To-night, and during the week, Viola Morris in Struck by Lightning. In olio, the DuPoints, Jayre Martelle and Fields and Hanson.

Items: The Collier co. go South from here, appearing in Louisville to-night, and week beginning 10th.—It is reported the Bella Golden comb. appear in this city 5th and 6th, but at what house they will play is a mystery.

ERIE.

Nov. 3.—Park Opera House: Rentz-Santley Burlesque co. Oct. 31; good show and good satisfaction to large business. By far the largest and most appreciative audience of the season gathered Saturday night (1st) to witness Den Thompson in Joshua Whitcomb, it being Mr. Thompson's first professional visit in Erie—his native home—and a more fitting reception could not have been asked. Booked: Baird's New Orleans Minstrels 5th, Gus Williams in Our German Senator 7th, Rice Evangeline co. 8th.

READING.

Nov. 2.—Academy: Maffitt and Bartholomew 25th, to big business; two performances. The Monroe Minstrels have reorganized under management of C. L. Harding and J. K. Tillotson. They opened 28th, to large house—show first-class. Robert Ingersoll lectured 30th. Opera House: The Howards in Uncle Tom, to very large house, 24th. Item: The Opera House has been leased to the Philharmonic Society for three years. This will not interfere with the renting of the hall to dramatic companies.

EASTON.

Nov. 1.—Maffitt and Bartholomew in Humpty Dumpty 27th. In the variety act they presented nothing but novelties, and these were the best of their kind. They had an excellent house, which, it may be hoped, will tempt them to return. Next week we have only one performance booked—Gorman's Church Choir Pinafore co. on the 3d.

LANCASTER.

Nov. 2.—The Berger Family and Sol Smith Russell gave excellent entertainment to a small but appreciative audience 31st. Frank Frayne and Annie Ward Tiffany, supported by a good co., played Si Slocum to good business. Mrs. Scott-Siddons 5th; Ford's co. in The Sorcerer 18th.

WILKESBARRE.

Nov. 2.—Oct. 28, Frayne-Tiffany comb. in Si Slocum, to poor house. Neither Frank Frayne nor Miss Tiffany appeared. Oct. 29, Maffitt-Bartholomew Pantomime troupe, under management of John D. Mishler, gave excellent performance to fair audience. Billed: The Gorman Church Choir Pinafore co. 5th.

MAHANOY CITY.

Nov. 1.—City Hall: 4th, Washburn's Last Sensation and McAllister's Minstrels, consolidated. The Ashtons, 5th and 6th, in Rip Van Winkle, Fanchon, The Cricket and East Lynne.

DANVILLE.

Nov. 3.—Opera House: Maffitt and Bartholomew Oct. 31 to poorest house of the season, the result of Manager Mishler insisting on charging prices over the usual rates without extra attractions.

WILLIAMSPORT.

Nov. 3.—Academy of Music: 1st. Maffitt and Bartholomew, under management of J. Mishler, to large house. Booked: 29th, Jos. Murphy in Kerry Gow.

POTTSVILLE.

Nov. 1.—Academy of Music: 3d, Maffitt & Bartholomew's Pantomime troupe, under Manager Mishler.

Connecticut.

HARTFORD.

Nov. 3.—Roberts' Opera House: Oct. 27, the renowned Talmage exemplified one of his Big Blunders by appearing before a splendid array of empty benches. The old adage of "stealing the livery of heaven to serve," etc., was reversed. He steals the stage, scenery and surroundings, attempts the stagiest of styles to make a dollar, and fails completely. Tuesday, Joe Jefferson played Rip Van Winkle to good business, and was as acceptable as ever in this time-worn play. On Wednesday the Howards produced Uncle Tom's Cabin, with Cool White as Uncle Tom. It failed to draw, and we warn all parties on the road to keep away from Hartford with Uncle Tom for at least five years, unless they want to pay their own expenses. Thursday evening Tony Denier's co. gave Humpty Dumpty to a full house, and the show is deserving of all the success it achieves. This week we have the Boston Museum co. on Monday in Crisis, Helen Potter's Pleiades on Tuesday, and Eliza Weathersby and N. C. Goodwin on Thursday in Hobbies, and they will all have fair business.

New National: Business was very good, except Thursday, against Tony Denier. The performance was fair, but not up to what we have had so far this season. Frank Harrison, the leading man and interlocutor, was laid up by an injured hand, and has had to suffer amputation of a finger from his right hand. Departures; Hallen and Enid Hart to Providence; Haley and West to Boston; Moore and Lessenger and Charles H. King, having had a date postponed at Albany, propose to go to England, New Jersey, or some other foreign clime for a short trip. New people this week: Alice Bateman, Lottie Grant, Sallie Mason and Bob Ferguson, Cahill and Ryan, Young Hercules, Topack and Moore and Frank Bush; with Lillie Howard and Ed Chrissie remaining.

NEW HAVEN.

Nov. 3.—Oct. 28, Mrs. G. C. Howard played Uncle Tom's Cabin to big business, and the same evening the Salsbury Troubadours had a packed house—not a seat to be had. Bandmann gave a slim performance to a good house. To end the week, Tony Denier's co. gave a matinee and evening 1st, to big houses.

Coe's Opera House: Kate Thayer's co. is booked for 3d; 4th, the Boston Museum co. in Crisis. Weathersby-Goodwin Froliques in Hobbies are expected 5th.

Grand Opera House (late Music Hall): 5th, Remenyi gives a concert.

BRIDGEPORT.

Nov. 2.—Oct. 27, Salsbury's Troubadours in The Brook and A Cup of Tea, greeted by a large audience. 4th, Weathersby-Goodwin Froliques in Hobbies; 5th, Tony Denier Pantomime troupe; 15th, Joe Murphy in Kerry Gow; 17th, My Partner; 18th, John P. Smith's Tourists; 19th, Berger Family and Sol Smith Russell; 22d, Mr. and Mrs. Chanfrau in Parted and Kit; 27th, Strategists (with matinee); 29th, C. H. Thayer's Pinafore co.

Massachusetts.

BOSTON.

Nov. 3.—Good houses have been the rule at the Boston Museum during the past two weeks, Crisis being the attraction. As a literary effort, while it is not of the highest order, it takes precedence of many of the author's works. No one could desire a better representation than it received at the hands of the Museum co. Ah! how the old times arise before me when I see Fanny Morant once more upon the Boston boards. Fanny Morant is a living representative of a fast expiring generation of artists.

This week Pippins is the attraction, with the first appearance of Alice Carle in burlesque. Miss Carle is a beautiful singer, and the public may expect something good.

My Partner is a picturesque and touching play, and admirably acted by the Aldrich and Parsloe combination. The quality is to be found in the sturdy motive that inspires the action, in the ennobling sentiment that attends its progress, and in the pathos which awaits its close—appealing directly to the feeling of the audience. Louis Aldrich is an excellent actor, and as Joe Saunders he pleases everybody. Mr. Aldrich's embodiment of the noble and devoted friend, runs the whole gamut of human passion. Major Brett is most capitally assumed by Frank Mordaunt. Intensely funny is he as the soi-disant politician. Charlie Parsloe, as usual, found great favor as the Chinaman. A. D. Billings presents with care and skill the part of Mr. Brandon. Harry Crisp appeared to excellent advantage as Ned Singleton. Mr. Hague, as Scraggs, reveals himself as an actor of power. Lizzie May Ulmer is entitled to great praise for a very perceptible advance in her art. She personates Mary with good taste and effect. Miss Ulmer looked the character to perfection. Miss Laurens, as Posie Pentland, fully deserved the applause she received. The play was finely mounted. Grau's Opera co. 10th.

That charming opera, Crown Diamonds, after several weeks of study and preparation was produced at the Globe Oct. 27. It is now many years since Crown Diamonds has been heard in Boston. In 1852-53 it enjoyed a most prosperous run at the Howard. As interpreted by the new company, under the direction of Charles R. Adams, it was a source of no little enjoyment. Laura Schirmer made a most successful debut as Catarina. It has always been a great pleasure to hear this artist in the concert-room, and I now predict a brilliant career on the operatic stage. Clara Poole acted most intelligently for a novice, while as Diana she had a good opportunity for the display of the best qualities of her really fine voice. Mr. Adams' voice shows signs of wear and tear. Henry Peakes was in splendid voice, his singing being one of the gems of the opera. The chorus was out in full force, numbering sixty persons. As a whole, the opera was a great artistic success. This week The Black Crook, under the direction of the Kiralfys, is the attraction, and, judging from the sale of seats, a most successful season awaits them.

The Emma Abbott Opera co. has been welcomed with warm enthusiasm to the Park Theatre, the houses being crowded nightly for the past two weeks. I must confess that the co. is a very poor one, with the exception of Castle, Karl and Mrs. Seguin. There is not an artist in it; even Castle has seen his best days, and can only sing once or twice a week, but the old vim is still left, and his acting evinces the true artistic spirit. Mrs. Seguin is the same reliable and excellent singer as ever. This week, Southern as Lord Dundreary.

Scanlon and Cronin played to good business at the Gaiety in a piece entitled O'Neil. Of the play itself, it is of more than moderate interest in its important scenes, and holds the auditor's attention well. Mr. Scanlon as O'Neil gives an admirable piece of character acting. No fault can be found with Mr. Cronin's performance, and he adds to the good impression he has already made.

Crowded houses greet the presentation of a fine bill at the Howard. Mr. Hart, since his advent at this theatre, has been very successful, and the prospects are of a most prosperous and brilliant season.

The Boylston Museum presents the usual olio and variety bill to fair houses.

SPRINGFIELD.

Nov. 3.—Anthony & Ellis' Uncle Tom's Cabin 27th, to large house at cheap prices; Jos. Murphy in Kerry Gow 28th to good business; troupe very good. Salsbury's Troubadours 29th to large business. Mrs. G. C. Howard in Uncle Tom's Cabin 30th to fair business. Nov. 1, D. E. Bandmann in Narcisse to a small and very much disappointed house; the play was cut considerably, it ending before 10 o'clock. Coming: Boston Museum co. in The Crisis 6th, Aldrich and Parsloe in My Partner 14th, Ideal Opera co. in Pinafore 17th, Robson and Crane 24th. G. A. Mortimer reports business as being first-class. THE MIRROR can be found on sale at H. W. McIntyre's, under Hayne's Hotel.

SALEM.

Nov. 3.—Mechanic Hall: John S. Moulton played the Boston Museum co. in Fool and His Money and Comical Countess, to a big audience 28th. Booked: Kate Claxton, 5th, Jos. Murphy 7th, Jos. Jefferson 12th, Boston Musem co. 17th, Aldrich and Parsloe 21st.

FITCHBURG.

Nov. 1.—City Hall was reopened on Monday evening, Oct. 20. The programme included vocal and instrumental music and speeches. Nov. 20, Boston Museum co. in Diplomacy, under management of Keith and Simmonds.

LOWELL.

Nov. 1.—Music Hall: Oct. 29, Boston Museum co. in A Fool and His Money, to a large audience. Booked: Dickie Lingard in Pajamas, Scanlon and Cronin in O'Neil, Boston Museum co. in Baby and Diplomacy, and Jos. Jefferson.

TAUNTON.

Nov. 3.—Murphy's Miniature Pinafore 12th. Louis Aldrich and C. T. Parsloe in My Partner 19th.

Rhode Island.

PROVIDENCE.

Nov. 3.—Opera House: The Drummer Boy was given before large audiences all of last week. This week, commencing 3d, four nights and a matinee, Murphy's Miniature Opera co. in Pinafore. 7th and 8th, Nat Goodwin and Eliza Weathersby's Froliques in Hobbies. Kate Claxton commences an engagement of three nights 10th in Double Marriage and Two Orphans. Joe Jefferson will appear for remainder of week.

Low's Opera House: Steele Mackaye's new play, The Iron Will, was brought out here last week. The audiences were large and appreciative. The co. is an excellent one, and the play very interesting. Sir William Magnay, in the character of Lord Travers, was rather too true to nature (his nature) to please. Mr. Mackaye assumed the role after Wednesday, and was much more satisfactory to an American audience. This week Daniel E. Bandmann and his English company present several of his noted characters. Opening 3d, with Shylock; 4th, Hamlet; 5th, Narcisse; 6th, Othello; 7th, Don Cæsar de Bazan, and David Garrick; 8th, matinee, Lady of Lyons; evening, Richard III. The Strategists next week, including Clinton Hall, Adah Monk, Mr. and Mrs. Sol Smith, J. Hinds and others.

Theatre Comique: A first-rate show is given at this house, and full houses the result. This week the new faces are: Campbell and Burke, Virginia Stickney, Dilks and Wade, Harry Stanley and Fred Warren. The afterpiece, Our Babies, includes the stock company.

Items: D. W. Reeves takes the road 3d, with the Park Garden Pinafore co. They make the first stand at New London. The company is composed of the following artists: Mrs. Morgan, Josephine; Buttercup, Adah Coombs; Hebe, Mira E. Howland; Ralph, Henry Molton (of the Sans Souci co.); Captain, Frank Hayden; Deadeye, Stanley Felch; Boatswain, Louis Clarner, of the Sans Souci co., and the best Boatswain ever seen in this city.

NEWPORT.

Nov. 3.—Kate Thayer in concert to thin house Oct. 28; receipts, $77. Murphy's Miniature co. Nov. 11; F. S. Chanfrau in Kit 12th; Kate Claxton in Double Marriage 13th.

New Hampshire.

PORTSMOUTH.

Nov. 1.—Oct. 25, Kate Claxton in Double Marriage to very small audience. During the play an alarm of fire was given, and a portion of that small audence left. The Two Orphans would have drawn better attendance. 29th, F. S. Chanfrau in Kit to $400. Nov. 2, Boston Theatre co. in Exiles; 5th, Jos. Jefferson; 6th, 7th and 8th, Hartz; Scanlon and Cronin, booked for 10th, have cancelled; 12th, Helen Potter's Pleiades; Dec. 10, English Opera co.

MANCHESTER.

Nov. 3.—Hartz the Magician has drawn good houses all the past week at Smyth's Opera House, and gave satisfaction. Over 900 reserved seats, at one dollar each, have been sold for Jos. Jefferson to-morrow night (4th). Emma Abbott English Opera co. in Paul and Virginia at Smyth's Opera House 7th. The Ideal Opera co. coming 25th.

Maine.

BIDDEFORD.

Nov. 3.—A good house greeted F. S. Chanfrau and co. in Kit at City Hall, Oct. 30. Kate Claxton and co. in Double Marriage Nov. 1, to slim business. Bennett & Moulton's Juvenile Pinafore 8th.

Michigan.

DETROIT.

Nov. 2.—Detroit: The attractions past week have been Pinafore and The Sorcerer, by the Saville & Lee co., an excellent one, possessing good voices, orchestra and leader, and their rendition of the well-worn Pinafore was a praiseworthy one. But the hit of the engagement was made by The Sorcerer, which created so favorable an impression that it was kept on the boards for three nights. They play first half of this week in Indianapolis—latter half in Nashville. 3d, John T. Raymond, entire week—three nights Woolfert's Roost, two nights My Son, and Saturday night Col. Sellers. 10th, Queen's Evidence party.

Whitney's Grand: The first two nights of the past week Robert McWade, as Rip Van Winkle, to ordinary business, and last four nights and matinee Neil Burgess as Widow Bedott, to large houses. He made a great and instantaneous hit, and with such able management as that of the author, Mr. Locke, no doubt Burgess has struck a bonanza. The company is a good one, each part having a capable representative. This week at Albany. Carlotta Patti to-morrow night (2d). Next two nights Big Four Minstrels, and last three nights Oofty Gooft's combination in Under the Gaslight. Next week Gorman's C. C. Pinafore.

Items: Mrs. Denman Thompson is visiting in the city.—Professionals stopping at the Russell House (the favorite hotel) can always find THE MIRROR on sale at B. F. Trembly's news depot in the same building.

GRAND RAPIDS.

Nov. 2.—Powers' Opera House: Oct. 28 and 29, John T. Raymond in Woolfert's Roost, to fair business; play not liked. 31st and Nov. 1, Milton Nobles in The Phœnix and A Man of the People, to good houses. Oofty Gooft 3d and 4th, Robert McWade 5th and 6th, Neil Burgess 7th and 8th. Smith's: Good houses have been the rule during the past week. George A. Hill, Homer and Holly and Mulligan and Adair this week. Item: A new curtain, painted by Sol E. White, made its first appearance on the evening of the 28th.

ANN ARBOR.

Nov. 1.—Milton Nobles, to fair house, 27th. Robert McWade in Rip Van Winkle, poor support, Oct. 31; good house. Booked: The Big Four Minstrels, 6th.

KALAMAZOO.

Nov. 1.—Arabella Root 27th, to light business. Neil Burgess 28th, big house; gave satisfaction. Oofty Gooft 1st, good business; performance fair.

Wisconsin.

MILWAUKEE.

Nov. 1.—No amusements for past week with the exception of Pinafore and Ten Nights in a Bar-Room, dosed up by amateur clubs for church benefits and temperance societies. Robert McWade in Rip Van Winkle 7th and 8th; Milton Nobles, three nights, 13th, 14th and 15th, at Grand Opera House. Grau's English Opera co., 10th and 11th, at Academy of Music.

Theatre: Has again been resurrected, this time by Mr. Eugene C. Robinson. The place has undergone a thorough remodeling; the stage has been enlarged by removing the dressing-rooms to the side of the building, giving ample accommodations to the actors; two new boxes have been added, and with the bright frescoing and painting, presents a very pretty little vaudeville theatre. The opening on Monday evening is accorded to the D'Alve Sisters, Jackson and Keefe, Baby Alice, the Hassons, the four Hamilton Sisters, Gus Du Bois, Mlle. Eugenia, and Treedell and Bowers. New artists every week.

Items: Messrs. Nunemacher and Marsh have been in Chicago the past week, looking up the show business.—The box-lists show a large sale of seats for Mary Anderson 1st and 2d.—Edward Hearting and his German Theatre co. have given up their entertainments at the Opera House and accepted an engagement with the Liederkranz Society of Louisville.

MADISON.

Nov. 1.—Mary Anderson and co. at Opera House 1st, to a very large audience. As Parthenia in Ingomar she afforded a beautiful piece of acting. Milnes Levick as Ingomar, and Mr. McDonald as Polydon, ably sustained their parts. John Dillon comes 22d, playing here under local management—McConnell and Smith. Burt Robbins' circus has gone into Winter quarters at our neighboring city of Janesville. A successful season on the road is reported. Janauschek is "doing" the smaller towns in the State.

BELOIT.

Oct. 31.—A. O. Miller comb. played to fair houses five nights, and started 26th for Rockford, Ill., to play six. The Beloit City Guards, under the management of Capt. L. Fierce, opened last evening in The Union Scouts to fair house, playing 30th, 31st and Nov. 1. Ed Kemble, "prof." (Irish com.), made a decided hit, and bids fair to rival Pat Rooney; Mr. Kemble deserves special mention as a rising young artist. Maggie Mitchell booked for Nov. 18.

Minnesota.

ST. PAUL.

Oct. 31.—Opera House: Closed during week, to be reopened 1st by Janauschek in Mary Stuart and Deborah, matinee and evening. Billing good. Booked: Mary Anderson 7th and 8th. Billing and lithographs attractive. Grau's English Opera co. 10th, 11th and 12th. Conley's varieties: Business fair; new arrivals, John and Della Shepard.

Iowa.

KEOKUK.

Nov. 1.—The Wallack Star comb. Oct. 28 in Comedy of Errors to large audience; 29th, to losing house. Their dates ahead are: Burlington 30th, Monmouth 31st, Galesburg Nov. 1, Peoria 3d and 4th, Bloomington 5th and 6th, Lafayette 7th and 8th, then to Cleveland, one week. Blaisdell co., with John and Louise Dillon, appear 3d. Grau's English Opera—matinee, Cadets; at night, Fatinitza.

OTTUMWA.

Nov. 1.—Len Grover's Boarding-House comb. booked to open Lewis' Opera House 11th. Janauschek advertised for 28th and 29th. Want of proper theatre room has prevented several good companies from showing here very recently.

South Carolina.

GREENVILLE.

The Greenville Opera House has nearly undergone a complete transformation in internal appearance, and is being decorated and frescoed in the most elegant manner. Messrs. Krueger & Son of Baltimore have the undertaking in hand, and as a work of decorative art it promises to surpass anything of the kind in the South. Annie Pixley reopens the house in M'liss, under the management of J. W. Norcross, Jr., and a crowded house is a foregone conclusion. Miss Pixley's success in the large Southern cities has been nothing short of a furore, a just tribute to a most deserving artist. The Fifth Avenue Opera co. (formerly Norcross') has been meeting with success at the Anderson and Abbeville Fairs. Route North after the present week. F. C. Bangs and Tony Denier are booked at the Opera House. Nothing announced for immediate representation at the Academy of Music.

COLUMBIA.

Nov. 1.—Annie Pixley in M'liss, to a fair house, with good support. Oliver Doud Byron Oct. 31, to good house. Return 10th, for five nights (Fair week). J. P. Johnson joins the company at Augusta.

California.

SAN FRANCISCO.

Oct. 28.—During the past week the great Authors' Carnival. It opened last Thursday evening, and the great Mechanics' Pavilion was filled to its utmost capacity, there being at least 12,000 people present. Friday and Saturday were the same, and it will no doubt continue to draw until the end of the nine days. The indefatigable Locke of the Bush Street Theatre is manager.

Baldwin's: The past week has been a very successful one with Our Girls. Continued another week.

Standard: Owens has continued to attract very good audiences. Married Life and The Debutante have been the attraction during the past week. Barton Hill, the late manager of the California, has been engaged at this house. Robert Eberle is stage manager. The attraction for the present week will be Byron's comedy, Our Boys, with the following cast: Perkyn Middlewick, John E. Owens; Talbot Champneys, Barton Hill; Charles Middlewick, M. A. Kennedy; Sir Geoffrey Champneys, Russell Bassett; Mary Melrose, Frankie McClellan; Belinda, Lizzie Harold; Clarissa Champneys, Kate Denin. The comedies of The Coming Man, Doctor Clyde, and That Man from Catteragua, in which Mr. Owens will appear, are in active preparation.

California: Closed and in the hands of the stockholders, but I learn that Gen. Barton has concluded arrangements with the proprietors, and will reopen the theatre on or about the 17th, with Frank Mayo as the attraction.

Bush: The repairs are proceeding rapidly. The old stage has been entirely torn out and a new one put in; the proscenium boxes moved forward, and the whole house newly painted and frescoed. Will probably open on the 3d.

Bella Union: The old play of Don Cæsar de Bazan has held the boards during past week, with W. C. Dudley and Fanny Young in the principal roles. The present week The Streets of New York will be played. Cordello and Victorelli, the greatest bar performers in the world, appear nightly, and are received with unbounded applause.

Items: Frank Rea will take a benefit at the Standard shortly.—A portrait in oil is on view in a store in this city. It is very fine.—A new concert hall is being erected on O'Farrell street by Gen. Shiels, the owner of the Bush Street and Standard Theatres.—If the California is not occupied at the time of Barry Sullivan's arrival on his way to Australia, he will appear there under the management of M. A. Kennedy.

SACRAMENTO.

Oct. 23.—Ada Cavendish, with a fine co., opens to-night for three performances. Miss C.'s usual luck seems to have followed her to the Slope, but we hope that our citizens will give her more encouragement than she had in San F.

Texas.

HOUSTON.

Oct. 30.—The only event of any interest occurring in this city lately was the opening of Gray's Opera House on the 27th by an amateur opera co. in La Fille du Regiment, with Mrs. Rosa Lee of Montgomery, Ala., as Maria, and the balance of the cast from Houston. Alice Oates 3d and 4th, then to Galveston and New Orleans. Haverly's Genuine Colored Minstrels 7th and 8th; thence to Austin 10th and 11th, then one night stands through the State, except Waco, Dallas and Sherman, and goes out by way of Little Rock, Ark., where he opens on the 28th. The London Circus are billing the city for 10th. The senseless embargo (quarantine) kept up by Galveston against New Orleans has forced four good combinations from visiting Texas this season, all of whom would have made money. This is Fair Week in Austin, and Oates is there for five nights and matinee. Business reported A1.

Alabama.

MOBILE.

Oct. 31.—Mahn's Fatinitza party returned in that opera 27th, to rather light house, weather being terrible from rain, wind and mud. Tuesday, Chimes of Normandy to large and very fashionable house. Jeannie Winston scored immense hit by her acting of Germaine, local papers and audience alike praising her highly. Her singing was affected by cold and overwork. Miss Reber hit the gilded youth by her singing and pretty amateur ways. Both ladies got flowers and baskets galore. Hamilton was fine as the Marquis, and carried the house by storm; Hogan's Sheriff good; Bell's acting of Gaspard very fine, and Morgan's singing being mezzo-voce, without the voce. People want the party back. Mr. De Deon shakes his head and says, "Wait." 30th, Len Grover's Boarding-House party in that play to good and good-natured audience (luckily). The piece showed rawness and want of rehearsal; Len Grover and two others having joined them here. To-night's house shows a huge drop, but the matinee to-morrow will pull them out. Saturday night, Grover's new play, My Son-in-Law, for its first performance on any stage. Pretty rough on Mobile,

[CONTINUED ON SIXTH PAGE.]

NEW YORK MIRROR

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NEW YORK, NOVEMBER 8, 1879.

Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—The Tourists.
WALLACK'S THEATRE—Our Girls.
ACADEMY OF MUSIC—Italian Operu.
GRAND OPERA HOUSE—Fanny Davenport.
ABBEY'S PARK THEATRE—Emmet.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Pinafore.
DALY'S THEATRE—Wives.
FIFTH AVENUE THEATRE—Opera Bouffe.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
HOEFLE'S THEATRE—Fire Brand.
THEATRE COMIQUE—Mulligan Chowder
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.
NOVELTY (W'msburg)—Pinafore.
HAVERLY'S (Brooklyn)—Engaged.

MIRROR LETTER-LIST.

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Adrion, Rose
Borst, W. H. & Co.
Ackerman, Irene
Belden, Clara
Barnard, Mollie
Byron, Oliver Doud
Burns, J. T.
Belgarde, Adele
Bascomb, Hennie L.
Cavendish, Ada
Cummings, Minnie L.
Collier, J. W. (2)
Congdon, Stella
Church, Edw. A.
Dargon, Augusta
Daly, Augustin (2)
Dobson, Frank
Devere, Sam
Ellis, Florence
Fox, Annie
Farrell, Minnie
Florence, W. J.
Freeth, Nina
Frohman, G.
Fraser, John (2)
Gayler, Frank (2)
Gardner, Kitty
Gordon, Lou (2)
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Hall, Fred D.
Hall, Clinton
Hamilton, James (2)
Henderson, R.
Joyce, Laura
Levanion, Florence
McCullough, John (2)
Mitchell, Maggie
Murray, John
McKay, Andy (2)
Norton, John W.
Osborn, Rose
Oates, Alice
Palmer, Minnie
Prescott, Marie
Rutledge, J. P. (3)
Rowe, Geo. Fawcett
Rogers, Genevieve
Steele, John
Stevens, Chas.
Scott, Lester F.
Schwab, Fred.
Sessions, Edith K.
Spies, Jacob, (3)
Sanger, Frank.
Temple, Louise
Ulmer, Lizzie May
Vaque, Kisie
Waller, E. R.

Announcement.

With the present issue, my editorial connection with THE MIRROR—which I founded on January 1, 1879—will cease. The two reasons which have kept me here were stated very freely at the outset. The first was the removal of C. A. Byrne, from the editorship of the Dramatic News, and the second the suppression of the bad amateurs on the stage. Both of these things have been accomplished.

The Superior Court of this city yesterday by its action disposed finally and forever of Mr. Byrne. The downfall of the amateurs against whom the opposition of this paper was brought, has been no less signal. I allude especially to Mrs. Alfa Humphrey and to Frederick Paulding. The latter succumbed to the inevitable in Newark, Ohio, within the present week, and the former succumbed at the Hamilton House some time since.

I have no wish to prolong a controversy of the material results of which are already attained or to wear out a welcome at all times generous, and as I conceive that the work which I undertook to do has been done thoroughly and fully, I retire.

The readers of THE MIRROR will find it more than ever now a good guide in everything that pertains to theatricals—accurate, newsy and impersonal. They will find it earnest and outspoken as well.

ERNEST HARVIER.

The immediate success which greeted the appearance of THE NEW YORK MIRROR proved conclusively that the theatrical world was ready and willing to support a first-class newspaper dedicated to the best interests of the Drama. Unwilling to believe in the blatant boast that a theatrical newspaper must be unclean and scandalous to be successful, the projectors of this journal set about demonstrating their faith by printing only matters of legitimate news. As this plan has met with such success in the past, it shall govern the conduct of the paper in the future, and THE MIRROR will continue to be a faithful reflex of the doings of the dramatic profession, having neither friends to reward nor enemies to punish.

Poor Buckstone.

For some time past several benevolently inclined individuals in London have vainly endeavored to raise a sufficient amount of money, either by a benefit or subscription, to secure for the aged and needy comedian, John Baldwin Buckstone, the means wherewith to keep him from absolute want and insure for him proper medical attendance and care during his declining days. But while their efforts were being repulsed and ignored by the lukewarm British public, the great destroyer came haply to the poor old man's rescue, and bore him beyond the reach of mortal aid. This tardiness in responding to the immediate necessities of the case does not speak well for the vaunted generosity of the English public. Buckstone had toiled harder and slaved longer for their amusement than any of his contemporaries; he had added valuable productions to the dramatic literature of several decades; he had been at once the most popular and successful exponent of low comedy in his day; his energy, talents, life had been expended in earnest, unceasing labor. A man beloved by all with whom he came in contact, gentle and loth to ask assistance when his failing body and weakening intellect rendered help necessary, he was a peculiarly fit subject for the aid and generosity of the public whose interest he had served so long and so well. While these feeble and unproductive efforts were being made in his behalf by a number of his countrymen, it remained for an American—John Sleeper Clarke—to furnish the means necessary to his subsistence.

Had the Lady Burdett-Coutts, the patroness of Henry Irving, a woman who has spent large sums in running the Lyceum Theatre and keeping it free of debt—had she devoted the smallest share of her immense revenues to minister to the comfort and happiness of the last days of Buckstone, she would have achieved more genuine fame and credit as a staunch friend of the stage than years of lavish expenditure on the productions at Irving's theatre could ever gain for her.

Had Buckstone's later days been passed in America, it is unnecessary to state that his illness and death would not have taken place in comparative poverty and neglect, the last remembrances of his fellow beings tinged with bitter reflections, rendered more bitter by the barb of ingratitude. His professional brethren would have gladly relieved his immediate wants; if necessary, benefits would have been organized, and the public would have substantially shown its respect and affection for a man whose experience and labor bridged the theatrical affairs of more than half a century. But the English profession allowed the once great comedian to live forgotten, and actually permitted an American actor, who had not the same ties of association and nationality as themselves, to supply him with funds and the wherewith to furnish him the bare necessaries of existence. Buckstone died with the consciousness that all his years of labor had ended fruitlessly, that he was of another age, forgotten by the thousands that once witnessed his performances with delight.

Let us hear no more of the proverbial charity and generosity of the English professional till this dark blot has been erased from this leaf of dramatic history by good and noble deeds in the future.

The Opera.

Col. Mapleson's season of Italian Opera, which opened none too pleasantly, is gradually becoming a repetition of last year's success, and is affording promise of most brilliant results. A second hearing of the Colonel's chief artists tended to greatly deepen their popularity and to reveal excellencies not noted at first. A good opera company must, from the very nature of the case, be stronger in its ensemble than in the merits of its individual artists. A few good singers or a few renowned names may, it is true, present at first a very pleasant vista of entertainment, but such promises are rarely fulfilled as the season advances, and disappointment necessarily ensues.

Col. Mapleson's idea is a very good one. He relies for his success on a thorough and compact musical organization, complete and powerful in all its branches, and able to render any class of operatic work. A troupe so organized must necessarily require some time before its merits are fully known and appreciated. This is Col. Mapleson's experience this year. At each new hearing his artists advance further in the public regard, and as each change of bill is made, the inherent strength of his company becomes better recognized. He gave last year opera as it has never before been given in the United States—that is, fitly and perfectly. This year he is doing the same. Each succeeding performance has presented his people in better light, and it seems not too much to say that but a few more performances are needed to show that they are fully up to the standard of last year—and certainly no higher praise could be given.

The success of Col. Mapleson means more than outside circumstances might seem to imply. It means the success of genuine opera interpreted by great artists on a style almost princely in its perfectness. It means the triumph of that which is real over that which is meretricious. It means attention given to the noblest form of public amusement, and it means withal the success of the only thoroughly equipped, thoroughly well-balanced, and thoroughly well-managed company of lyric artists now before the public. It means the development of musical taste in its best phase, and endorsement of enterprise and liberality.

Neilson's Brooklyn Engagement.

The following note was received by Col. Sinn last week: "Philadelphia, Oct. 31, 1879. My dear Col. Sinn: I failed to see you to bid good-bye on Saturday evening, and now write to express the pleasure it has afforded me to be one of the long series of artists who visited your house this season. I can wish no more gratifying experience than has fallen to my lot during my Brooklyn engagement under your management, which, from the number of New York play-goers who attended my performances, appears to stand in as high favor in New York as in your own city. Very truly yours,

ADELAIDE NEILSON."

From D'Oyley Carte.

OPERA COMIQUE, STRAND, LONDON, W. C., October 23, 1879.

TO THE EDITOR OF THE MIRROR:

It appears that it has been reported in New York that Arthur Sullivan is ill and has not composed the music of the new opera which he was under contract to me to write for production in America.

May I beg you to allow me to contradict this, and to say that Mr. Sullivan is, and has been for months, perfectly recovered from his illness, and that all is ready for the opening of our opera season at the Fifth Avenue Theatre on Dec. 1.

Mr. Sullivan and Mr. Gilbert will sail for New York in a day or two, and I shall bring my company on Nov. 1, by the Gallia.

Yours faithfully, R. D'OYLEY CARTE.
Lessee and Manager Opera Comique.

Miss Cummings' Benefit.

GRAND HOTEL, CINCINNATI, Nov. 1, 1879.

TO THE EDITOR OF THE MIRROR:

The Nashville correspondent of the New York Dramatic News surely must have been under the influence of an anæsthetic or some spirituous idiocy, or else he bartered truth and principle for a very petty price, in the service of his friend, Mr. John W. Edwards of the Nashville Grand Opera House, when he reported that charity was tendered me at that city. To those who know me or have seen me such a report must have appeared as very ridiculous and as a treat to a wholesome joke—and needs no comment. But for the sake of those whose sympathy the Nashville correspondent may have stirred in my behalf, allow me, through your valuable paper, to inform them that I am VERY, VERY well, and VERY, VERY comfortable, and with tangible prospects the brightest I have yet known in my professional career. The testimonial tendered me at Nashville recently by the most prominent and influential citizens, some who have known me from my childhood, and all of them gave it to me to test their esteem, as the columns of the Nashville Banner of the 11th ult. will show. And also as a practical endorsement of my good judgment in following their advice to break off my engagement with Mr. Edwards, who proved to be an insolent and incapable manager. Very respectfully,

MINNIE CUMMINGS.

WALDRON—The Waldron family seem to have made a good impression in St. Louis. The Spirit, in alluding to the performance of The Danites, says of them: "One of the most valuable men in the theatrical profession is George B. Waldron, at present attached to Mr. Rankin's company. During Mr. Rankin's Indiana trouble, Mr. Waldron was frequently called upon to enact the part of Sandy, and did it so finely that it required more than ordinary discernment to find where it differed from Mr. Rankin's impersonation. Isabel Waldron is also in the company, and by her spirited acting as Capt. Tommy, brought down the house in the few scenes she appeared in. Little Bella Waldron exhibited much precocious talent as the boy George Williams."

—Our Girls, H. J. Byron's companion picture to Our Boys, will be done at Wallack's this (Thursday) evening. The cast includes: Harry Beckett, J. H. Gilmore, Maurice Barrymore (first appearance here), C. E. Edwin, W. J. Leonard, Mme. Ponisi (first appearance this season), Rose Wood, Stella Boniface (first appearance this season) and Emma Loraine.

—At the close of Lotta's engagement at the Park Theatre, Philadelphia, the company will open in Augusta, Ga., Nov. 10; Atlanta, 11th and 12th; Columbia, 13th; Montgomery, Ala., 14th and 15th; New Orleans, 17th, two weeks; Memphis, Tenn., Dec. 1, 2, 3 and 4; Nashville, 5th and 6th; Indianapolis, 8th, 9th and 10th; Louisville, 11th, 12th and 13th; St. Louis, 15th, two weeks; Cincinnati, 29th, two weeks; Baltimore, Jan. 5, two weeks; Washington, 19th.

PERSONAL.

NEEDED—Bartley Campbell has rewritten the entire last act of Buttons.

WING—Charles Wing has resigned the management of the Frayne-Tiffany combination.

ADAMS—George H. Adams, the popular clown of Tony Denier's Pantomime troupe, was in town on Monday.

WEAVER—Hamilton Weaver is entitled to a word of credit for his excellent mechanical work in Fritz at the Park.

WARREN—Edward Warren has determined to study for the operatic stage. He is said to possess a fine baritone voice.

CLEVER—Amy Lee's manipulation of Les Fantoches Valottes in Enchantment is clever, and her imitation of Aimee good.

HENDERSON—Alexander Henderson of London sailed from this port for Liverpool on Oct. 29, after a few weeks' sojourn in this city.

LEIGHTON—Louise Leighton is singing the role of Josephine in Pinafore at the Novelty Theatre, Williamsburg, this week—singing it well, too.

EYRE—Gerald Eyre, the leading man of Bandmann's English company, goes to Wallack's in December, as juvenile man. The selection is a good one.

MAEDER—Rena Maeder, who is with the Octoroon party, is receiving everywhere excellent notices for her performances. She seems to be a universal favorite.

DUDLEY—Constance Dudley, a pupil of Regnier, the French dramatic teacher, will appear as Juliet, in Romeo and Juliet, at Orange, N. J., to-morrow (Friday) night.

ELECTION—Election times are good for elected candidates and hatters. They are bad for defeated aspirants and for theatrical managers. Happily, now, the agony is over.

BENSON—Baby Benson started from Newport, R. I., on the 31st ult., for San Francisco, on a three months' professional tour. She was accompanied by her parents, Mr. and Mrs. James Fish.

RECOVERED—T. W. Davey, whose life a short time ago was despaired of by his physicians, is entirely well, and on the departure of Fanny Davenport will personally superintend her business.

MOSS—Leona Moss, who has been playing the role of Pompadour in Narcisse with Bandmann on his Eastern tour, is much commended for the performance. The company is in Providence this week.

MAYER—Our correspondents are unanimous in their praise of the ability and gentlemanly attentions of the popular press agent of Fanny Davenport. He is said to be the best newspaper man in the dramatic business.

ABBEY—Henry Abbey is looking brighter every day. A man who has three theatres in successful operation can afford to. Lotta in Philadelphia, Sothern in Boston, and Emmet in New York, is the triple hand he is playing.

CLOSED — Frederick Paulding's closed his season in Newark, Ohio, Nov. 1. Nearly all of the company arrived in this city on Sunday. It is expected that the company will be reorganized and start out again.

WHEELOCK—Joseph Wheelock is to play the role of Randolph, the artist, in Ion Perdicaris' scenic drama of The Picture at the Fifth Avenue Theatre, Nov. 10. His place with Mackaye's company has been taken by Frank Weston.

LOWELL—We desire to direct the attention of our readers to the card of Misses Lowell and Jordan, who have established a college for elocution and voice-building in this city. They bring credentials from such a source that entitles them to the front rank.

DEADS—The Boston Board of Aldermen have passed a motion, constituting themselves deadheads at the theatres. As the average Bostonian official pays for nothing that he can get free, the managers will not be materially out of pocket by reason of the ordinance.

MCCONNELL—We are told that Miss Dean McConnell, who played Marion De Lorme at Conner's benefit in Philadelphia, is to be a member of the Chestnut stock, but has not yet appeared at that theatre. She has the making of a good actress, is good-looking, and has much interest in her profession.

OWENS—John E. Owens, like many others who have contemplated an Australian season, seems to lose courage when brought face to face with a month's sea voyage. Although intending to have sailed from San Francisco immediately upon arrival, two steamers have passed and yet he has not sailed. His season at the Standard had been extended one week, at last accounts. Dr. Clyde was announced for production last week, with Owens as Higgins.

REDPATH—James G. Redpath arrived at San Francisco on the 28th ult. in the steamer China from Panama. He reports that he left New York for Jamaica, W. I., while thrown off his mental balance by a severe carbuncle on the head, and that he arrived at Kingston with only seven dollars in his pocket. He has lately received remittances from the United States. By those who saw him when he reached San Francisco, where he intends to remain for some time, he is reported as having looked rather rough and unmistakably seedy.

PROFESSIONAL DOINGS.

—J. H. Haverly left Philadelphia for Chicago on the 29th ult.

—Next week Salsbury's Troubadours appear at Haverly's Brooklyn Theatre.

—Conrad Behrens, the basso of Col. Mapleson's opera troupe, has arrived here.

—Majeroni's company arrived in town on Sunday, having closed their tour in Rochester.

—Fanny Davenport begins an engagement at Col. Sinn's, Brooklyn, on Monday night.

—Angie Schott is appearing at the Olympic this week in the play called The Firebrand.

—Rachel Lowenthal will appear at the Baldwin, San Francisco, Nov. 23, as Lucretia Borgia.

—The exact figure of Aldrich's business in Boston last week with My Partner was $8,710.25.

—E. A. Sothern has forwarded from America to London 100 guineas to the Royal General Theatrical Fund.

—The Gorman Church Choir company begins an engagement at the New Broadway Theatre on Monday next in Pinafore.

—Kit Clarke writes that business with the Mme. Rentz party and Vienna orchestra is good. They are now in New York State.

—The Goodwin-Weathersby Froliques closed their remarkably successful engagement at Haverly's on Saturday night before a crowded house.

—Frank Rogers has dramatized the novel "Carried by Storm," for Miss Bessie Bell, who is well known in the West as the Western Humming-Bird.

—Bartley Campbell's Galley Slave will be done at the Jersey City Academy of Music to-night (Thursday). It will be repeated until the end of the week.

—Jersey City boasts of a dramatic critic who preaches on Sundays. He writes for the Journal, and looks at things from the standpoint of an ecclesiast.

—Bob Stickney joins Lent's Circus on Monday. Business has been excellent. The entertainment is one of the best yet presented in the city and will repay a visit.

—The St. Cloud English Opera company, a new organization, will present Pinafore at the Lexington Avenue Opera House, this city, to-night (Thursday). Heloise Giraldeau will be the Josephine.

—E. A. Locke's burlesque of Stars has been completely reconstructed and two new characters added. It will soon take the road Mr. Locke is the author of A Messenger from Jarvis Section, played by Barney Macauley.

—H. M. S. Pinafore has yielded Kelly & Leon a golden harvest in Australia. J. C. Williamson, who had expended over $5,000 in his legal efforts to enjoin them from playing the opera, has wisely compromised the matter with them.

—A concert will be given at Steinway Hall on Tuesday evening, Dec. 16, for the benefit of the Seventh Regiment Armory. Some of the principal artists of Her Majesty's Opera company, by kind permission of Col. Mapleson, will appear.

—Although it has been given out for some time that the London Drury Lane is let to Augustus Harriss, it is understood that there was some difficulty about the necessary deposit, and a rumor got abroad to the effect that the announcement of the let was premature.

—The Mulligan Guard Chowder reached its 100th night at the Comique last night (Wednesday). It has held the stage to packed houses since Aug. 12—due in great measure to the popularity of Harrigan and Hart. They deserve richly all the success they have obtained.

—The Newmarket Theatre, Portland, Oregon, opened its regular season Oct. 29, with a stock company in The Palace of Truth. John Maguire, manager. Mrs. Scott-Siddons, Augusta Dargon, Frank Mayo, Ada Cavendish and Sam W. Piercy played successful engagements there last season.

—The full cast of Dr. Clyde at the Boston Museum will be as follows: Meeker, George Wilson; Lord Haman, R. E. Graham; Dr. Clyde, J. Burrows; Higgins, W. Warren; Totbury Sims, W. Seymour; Spriggs, J. Nolan; Julia, Mary Cary; Emily, May Davenport; Mrs. Clyde, Mrs. Vincent; Margaret, Miss Carle.

—Emily Rigl met with an accident on Tuesday, and was unable to appear at the Jersey City Opera House on that evening. Her part of Francessa Remini in The Galley Slave was filled at very short notice by Florence Baldwin, who received the part for study exactly one hour before the rising of the curtain. Her rendition of the part was very satisfactory. Miss Rigl will resume playing in a few days. Her injury, caused by a fall, is not serious.

—Tony Denier was in town this week. During his stay here he has secured one of our leading theatres for the purpose of producing, in grand style, Humpty Dumpty. Everything will be gotten up new, together with tricks, a grand ballet, and nothing will be left undone to renew the former success of this popular pantomime. There will be three clowns, three harlequins, and three columbines. Tony will also introduce to the stage Debee Pettie, a young lady from Wilkesbarre, Pa., who is said to possess great ability.

THE WEEK AT THE THEATRES.

Emmet as Fritz.

There must be somewhere in the public heart a kind corner of welcome for Joe Emmet when he appears in Fritz, for it would be difficult otherwise to account for his marvelous popularity. Mr. Emmet appeared at the Park Theatre on Monday night before one of the jolliest assemblages yet gathered in this parlor-home of Thespian comedy. It was an odd sort of house—the kind one seldom sees nowadays. It was appreciative, hilarious, earnest in its attention, rapturous in its applause. It welcomed Emmet, not as an old actor, but as an old friend. It watched him. It seemed to welcome him. It was early to arrive and loth to depart. It was the kind of audience, in fact, that both actor and manager like to cater—to which goes to the theatre to enjoy a play and does not come away disappointed.

Emmet is the same as always. There is the same sweet singing, the same infectious laughter, and the same free denotement of a nature which irradiates sunshine and jollity wherever it may go. The songs are mostly old ones, but there are some new. The introduction of the church chimes is a novel idea, and it is made effective. The donkey, which figured so finely in the original Fritz, has adapted itself to the climate of Ireland, and now draws a genuine jaunting-car. Mr. Emmet sings of the Alps as if really the scene of the play was laid near them; but blemishes like these are overlooked as the spectator watches Fritz and is enrapt with pleasure at his proceedings.

The play in which he appears is called Fritz in Ireland. It is by William Carleton. So far as local color is concerned, it might, with equal appropriateness, be called Fritz in Iceland. The plot (so to speak) turns largely on false and fraudulent wills, mammoth landed estates diverted by device of law from their rightful owners, disinherited children, uncles in India, and other useful contrivances of dramatists of one-star plays.

The following synopsis, while it is not wholly conclusive as to the intentions of the author, will, at all events, throw some light upon them. It will also, it is hoped, be found of interest:

At a period some twenty years prior to the opening of the play a certain Lord Seaton has visited Germany with his wife and only son. They disagree, quarrel and separate (why, no one knows); he leaves her in Germany with her child, and returns to Ireland. She shortly afterward dies, just as Lord Seaton is starting for India with his regiment. In this emergency he dispatches his man of business, a lawyer named Priggins, to care after the child and put it to school.

The wily lawyer (played by John Mackay) substitutes a child of his own for his patron's progeny, and leaves the rightful child with a peasant named Schultz, who adopts the child and calls him Fritz.

When the prologue opens there ensues a double piece of villainy. A certain Irish Baron Hertfort has married a wealthy wife, whose health being delicate, he has taken her to Germany. In the event of her dying without issue all of her property would revert to her child-sister, Lady Amelia. Without further pretext she does so die, but Priggins is at hand to suggest to Hertfort the theft of a child to be palmed off as hers. Little Lena Schultz, Fritz's supposed sister, is selected for the purpose. At the last moment Hertfort hears the child's touching prayer, his heart relents, and he refuses to go on. A quarrel ensues between the men, ending with Priggins stabbing Hertfort, who is apparently killed, and then the lawyer makes off with the infant. The curtain falls on Fritz finding that he is lost, and inquiring who lost him.

There is a lapse of five minutes.

Some score of years later Lord Seaton, who has returned from India, sends for his supposed son, and the youth is momentarily expected. It is learned, however, that he has been a sad scapegrace at school, and that he will probably come in disguise by way of a joke. Fritz, in the meantime, has been all over the world as a wandering minstrel in search of his sister. At this juncture he arrives on the scene. The abducted girl has now grown up as Lady Louise Hertfort, a rich heiress, has been engaged to the supposed young Seaton, and disliking his character as painted to her, and being disgusted with his low tastes, determines to punish him by making him her lackey, winning his love, and then contumeliously dismissing him. She is firmly resolved that it be done contumeliously, as this is a favorite word with her. Fritz, as the supposed youth in disguise, is made to suffer all these humiliations, and at the close of the act goes off, dashing the livery to her feet, and vowing she shall yet kneel to him as he has to her.

In the last act, after a lapse of a few years, Fritz has again returned. Priggins, it seems, has fallen in love with Louisa, and is trying to force her to wed him by threats of foreclosing a property mortgage he claims to have received years before from Hertfort. But he is foiled in this by his supposed tool and follower, Splodger, who turns out to be Hertfort in disguise, and who, by the aid of Mme. Marrall, who is Mme. Schultz in disguise. Fritz is acknowledged as Lord Seaton's son and heir, and receives the hand of Louisa, who has all along loved him despite her pride.

It is but fair to the author (who is, by the way, in the cast) to say that Fritz in Ireland is a much better play than the piece which Mr. Emmet has been playing, and that its one real defect, in a popular sense, is that those who look for a "new play" will find it at many points reminiscent of the old one.

The acting is, in the main, excellent. J. H. Rennie doubles Hertfort and Splodger, and does both well. Leonore Bigelow, a very beautiful woman, by the way, is the Lady Amelia, and William Carleton, Capt. O'Dond. John Mackay revels in a rich and unctuous brogue as Priggins, and Emily Baker gives a pleasing though stilted performance of Louisa. Tillie McHenry is a buxom Judy. The other parts are taken by W. C. Miller, J. H. Ryan, Oliver Doud, J. O. Burke (who comes, we believe, from Cincinnati), Louisa Watson, and little Annie Reenie, as clever and precocious a juvenile as ever graced Manager Abbey's pretty stage.

The scenery is delightful—that in the second act, especially, being a perfect gem. More than usual mention should be made of one of the scenes. As a rule, scene-painters get very little credit, and possibly in many cases more even than they deserve. The attention of an audience is often directed to a bright scene. It is called by the vulgar horde "good," while in reality it is but a mechanical application of red, blue and yellow, according to established rules. The painting of the old ruins in act second of Fritz, is a study for scene-painters. Effects which are really beautiful are produced without the aid of gaudy coloring, and are thoroughly artistic. This is a step in the right direction. Mr. Hoyt has only to give us more of this kind of work in order to take quickly the lead among New York scenic artists.

Miss Davenport's Rosalind.

Rosalind is not one of the best of Miss Davenport's roles, and she is far from appearing to advantage in it. Her conception differs materially from the ideal cherished by theatre-goers who have seen others play the part. Rosalind, according to Miss Davenport, is bold and forward, not retiring or timid. She plays the scenes in the forest charmingly, with a mingling of coquettishness and restrained love sufficient to effectually captivate a colder man than Orlando. She appears personally to advantage in the page's dress—is picturesque as well as handsome. But her rendition of Rosalind is not entirely satisfactory; there is a feeling left that something is lacking; that she does not entirely fill the character.

Mr. Price played Orlando intelligently, and physically looked the part. E. K. Collier was a monotonous as well as melancholy Jacques; he read badly, and murdered the "Seven Ages." Wessels made a good banished Duke, and Frank Willard doubled Corim and William, the country clown, effectively. Harry Hawk, as Touchstone, was commonplace, but, in conjunction with Emma Madden as Audrey, provoked considerable merriment. Emma Pierce was conventional as Celia. Taken as a whole, the performance was not a successful one, nor was justice done to one of Shakespeare's most poetic and best-known comedies.

The houses at the matinee election day and in the evening were large.

The present is the last week of Maurice Grau's French Opera company at the Fifth Avenue. To commemorate it Manager Grau has arranged for a change of opera nightly. On Monday La Perichole was sung, on Tuesday Girofle-Girofla, and last night (Wednesday) Barbe-Bleue. To-night, Mlle. Angele, the dainty beauty of the troupe, will have her first—and only—benefit. The second and third acts of La Fille de Mme. Angot and the third act of La Vie Parisienne will constitute the bill. On Friday night La Grand Duchesse, with Capoul as Fritz, Angele as Wanda and Paola-Marie as La Grande Duchesse, will be sung for the last time. On Saturday afternoon Girofle-Girofla will be given, with Paola-Marie as the sprightly twins, Capoul as the amorous Marasquin, and the gorgeous Angele as Pedro, and on Saturday evening the season closes with Les Brigands. On Monday the troupe appears at the Boston Theatre for two weeks, after which they return to New York, appearing for a three weeks' holiday season at Booth's.

That the Standard Theatre is the appropriate abiding place of Pinafore has received renewed evidence from the performances of the opera by Mr. Henderson's troupe. The cast includes the original Josephine (Eva Mills), the original Hebe (Verona Jarbeau), and the best of all bumboat-women (Estelle Mortimer). Mr. Parmental is an excellent Deadeye, Mr. Holland a good Boatswain, and Mr. Macreery an admirable Corcoran. Alonzo Hatch, the Ralph Rackstraw, is a manifest improvement on either Henri Laurent or Eugene Clarke. He is a manly actor, has a strong voice, and is, from every point of view, pleasing. W. A. Paul replaces Tom Whiffin as the Admiral. Trial by Jury, capitally rendered, precedes the opera. Business has been good, and there will be no change at the Standard for some time to come.

On Monday evening John P. Smith's Tourists, who have achieved such remarkable success in other cities, began an engagement at Haverly's to a very excellent house under the circumstances—the night before election. The entertainment which they offer is not one which calls for any extended criticism. It is bright and breezy, abounding in happy hits and replete with telling lines. The burden of the performance falls on W. A. Mestayer, a capital comedian, who acquits himself most excellently. A perfectness of ensemble is also to be observed in the disposition of the other characters. Those who enjoy a hearty laugh will find the present attraction at Haverly's very much in their line. It will be continued for two weeks only, it should be borne in mind.

French Flats at the Union Square has drawn more money and given greater satisfaction than any piece that has ever opened the regular season at that theatre. The piece is superbly played throughout, and is withal so funny, that it will hold the stage profitaby for some time. Mr. Palmer was not very far astray when he said that French Flats had been "laughed into instant popularity."

Mr. Daly has found in Wives a play susceptible of being made very attractive. The performance of Miss Lewis is especially notable, but, altogether, the parts are well rendered. The play is bright, cheery and taking, it is richly and picturesquely mounted, and combines, in some measure, all of the qualities which go to make a work popular. Excellently advertised, as it is, there is every reason for its success.

Three Philadelphia Novelties.

"CUBA" AT THE CHESTNUT.

A. C. Gunter's play of Cuba received its first production on the stage at the Chestnut Street Theatre, Philadelphia, on Monday night. The background of the play is the Cuban war for independence; the action passes in the three months or less immediately following the seizure of the Virginius by the Spanish authorities. The leading characters are Americans, a Spaniard and Cuban patriots. Ignacio Ortez, a Spanish Imperialist, and Howard Temple, a New Yorker, are in love with the same woman, a New York heiress, who is given the name of Blanche Grey. Luis Caspedes, a young Cuban exile, is betrothed to Laura Morales, Blanche's half-sister, who has an estate in Cuba. The news of the massacre of the Virginius prisoners, among whom was a brother of Luis, induces the latter to return to his native isle. With him goes Howard Temple, on business of a private character. Ortez, who is a protessed friend of these people, but a secret agent of the Spanish Government, recognizes an opportunity to get his rival out of the way for once and all. In pursuance of this scheme he gives him a letter of seditious purport, but ostensibly an ordinary business communication. When Temple gets to Cuba and is lodged on the Cespedes plantation, Ortez appears on the same scene. Through his machinations the Spanish volunteers make a descent upon the plantation in search of Luis. The young Cuban escapes by means of Temple's passport, which the American generously gave him at the suggestion of Ortez. The villain then points Temple out to the volunteers as Luis, and owing to the absence of his passport and the possession of the treasonable letter above referred to Temple is arrested, thrown into the Moro and sentenced to death. Miss Grey and her half-sister go down to Cuba on a yachting tour with their father, and there learn of Temple's hard fate, but, ignorant of the real cause of his troubles, apply to Ortez to effect his release or escape. Of course Ortez does no such thing. He gets the poor prisoner out of the dungeon only to have him shot. Temple recovers, however, by some miracle, and in the last act, when everybody has returned to New York and the mourning over him is still going on, suddenly appears to reclaim his betrothed and expose the villain who came so near being the death of him.

"AN IRON WILL" AT THE BROAD.

Steele Mackaye's play of An Iron Will was played at the South Broad Street Theatre on Monday. The story treats of the old theme, the love of a nobleman for a peasant's daughter, and the consequent unhappiness of both parties. The scene is laid in England during the present day. Arthur Carringford, Lord Travers, falls into a stream, from which he is rescued by Dunston Kirke, a miller, who takes him to his house, where he is nursed by the miller's daughter, with whom he falls in love. Her hand had been promised years before, when she was a child, to Aaron Rodney, who had once befriended her father. When Rodney learns of Hazel Kirke's love for Carringford he nobly gives his consent to the match; but the miller, who is possessed of an inflexible will, turns his daughter out of the house with curses. She flies with Carringford to Scotland, where they are married. Subsequently, believing her marriage to be a false one, Hazel leaves her husband's roof. She meets her father, who has lost his sight through an accident received at the burning of his mill, and they become reconciled. Afterward the cloud over her marriage is satisfactorily cleared up, and the play ends with every one made happy. The under plot is supplied by the courtship of Pittains Green, an eccentric nondescript, who is everybody's friend, and Marie Marton, the miller's niece, and a good deal of fun is made by an Irish servant of the stereotpyed kind.

"F. L. G." AT THE NORTH BROAD.

F. L. G., produced at the North Broad on Monday, is in three acts, the scene being laid in England's fashionable watering-place. There is a sea-shore and green breakers and a yact and a sail-boat; there are fashionable promenaders and military men and bathers; there is an impecunious newspaper man, and an impecunious major with a red nose, between whom there springs up a strong bond of sympathy and fellow-feeling, and they clasp hands and swear eternal fidelity. Where one goes the other will go. Seedy and run down at the heels, both have a predilection for good society, and they hang on to its coat-tails at every opportunity. The fashionable promenaders, including the F. L. G.'s and some handsome women, go on an excursion by boat. The impecunious newspaper man and his friend get into a "shell," which they have attached to the promenaders' affair, and in the entanglement that ensues both are upset into the water, but on the theory that the man born to be hung will never be drowned, they escape with but a slight wetting. They go on through the play cutting all sorts of queer figures in their frequent rubs against those of the upper circle. Then there is a young woman in love with a certain Sir Charles Courtland, captain of the F. L. G.'s, who returns her affection, but cannot induce her to marry him because of a mystery in connection with her early family history. Her mother was murdered by natives of India, and she became separated from her father by this little circumstance when a child, and knows not her rank or station. The father is finally discovered in one Col. Preston, editor of the Courier, just as he is about to fight a duel with Sir Charles, who has challenged him on account of a libel against the F. L. G.'s, which has been shoved into the Colonel's paper unknown to him by the impecunious newspaper man, Jeremiah Quill, above mentioned. Reconciliation follows and everybody is happy.

Buckstone's Death.

"Dear old Buckstone," as he was familiarly called, is the latest addition to the list of those bright lights of the English stage who have passed away within the present year. He breathed his last on Friday morning last at his residence in Sydenham. John Baldwin Buckstone was born near London in 1802, and was intended by his parents for the navy. Instead, however, of going to sea, he was articled in a solicitor's office, but at the age of nineteen his fancy turned to the stage, and he adopted the profession, making his first appearance on the boards at Wokingham, where his services were required at a half an hour's notice to play the part of Gabriel in the old drama of The Children of the Wood. His debut on this occasion was successful, and the novice showed considerable ability for what is generally known as low comedy. Buckstone next engaged himself to a friend, who had become lessee of the Feversham, Folkstone and Hastings Theatre, and for three years followed the checkered fortunes of a country star. During this period he became acquainted with Edmund Kean, to whose encouragement he probably owed no small amount of his early successes. In 1824 Dibdin resigned the management of the Surrey Theatre, and his successor, Tom W. Burroughs, engaged Mr. Buckstone, who made his first appearance before a London audience as Peter Smith in The Armistice. His success soon led to other engagements. Among these was one at the Adelphi, then under the management of D. Terry. He achieved the greatest success in the characters of Bob Acres, Tony Lumpkin, Touchstone, Sir Andrew Aguecheek; indeed, he was celebrated in his life for excellent representations of all the low comedy characters of the standard English drama. He became principal comedian at the famous Haymarket Theatre, London, which finally fell into his hands as manager, where he acted for a long term of years. He made a brief visit to the United States a number of years ago, and appeared in the principal cities, delighting the American people by his finished comedy acting. He played in New York at the Park, and in Philadelphia at the old Chestnut, as Wheedle in his own comedy of Weak Points. While playing in Richmond, Va., a difficulty occurred between him and one of the actors, by which the performance was cut short. Mr. Buckstone left the stage in a passion, declaring that he had been maltreated by the company. Amid cries for the performance to go on, Mr. Lambert, the manager, came forward and announced that Mr. Buckstone declined concluding the farce. He stated, moreover, that he considered him decidedly in the wrong, and that he should not appear in the theatre again. Mr. Buckstone soon after apologized to the audience, and the matter was amicably adjusted.

From the year 1824, Mr. Buckstone added to his income as an actor by writing innumerable plays and dramas, and many of them live yet upon the stage as standard works. Among them may be cited Married Life, Luke the Laborer, The Wreck Ashore, Victoria, The Dream at Sea, Nan the Good-for-Nothing, The Green Bushes, Flowers of the Forest—all distinguished for their dramatic power. With the exception of the short visit to the United States, about the year 1840, Mr. Buckstone's interests were connected with the Haymarket Theatre. John S. Clarke, the American comedian, became its manager a few years ago, when Buckstone, owing to failing health, retired from active professional life, though now and then he would appear in some congenial comedy character. Mr. Buckstone was master and treasurer of the English General Theatrical Fund, and, after the death of Benjamin Webster, was given the title of "Father of the English Stage." He was in needy circumstances during the last years of his life, but found a warm friend in Clarke, who opened wide his purse-strings to relieve the old actor's wants. At the time Mr. Buckstone resigned control of the Haymarket he was greatly troubled by financial difficulties, and in the early part of 1878 he went into bankruptcy with $60,000 worth of debts and with assets of insignificance. Last Fall he suffered a stroke of paralysis, and was living in the suburbs of London in very destitute circumstances. A subscription was opened for the relief of his necessities by the Whitehall Review, and Mr. Clarke was one of the first to respond to it, generously settling upon the old actor and dramatist a sum of $75 per month. Mr. Clarke interested himself in getting up a series of benefit performances for Mr. Buckstone. Last Summer Queen Victoria sent Mr. Buckstone the sum of £50, and at the same time Lord Beaconsfield recommended that a grant of £100 be made to Mr. Buckstone from the royal bounty. Notwithstanding his success both as actor and dramatist his necessities seemed almost always pressing.

The following letter, written on the 10th of September last (scarcely two months ago), by the dead comedian's wife, to the editor of the London Era, is of some interest at this time, not alone as showing something of Mr. Buckstone's financial condition, but other facts about him:

BELL GREEN LODGE, LOWER SYDENHAM.

SIR:—There seems so much misconception as to the truth of Mr. Buckstone's present position that I believe neither the public, his fellow managers and actors are aware of his responsibilities or the state of his home. Therefore I feel it a duty to all parties, to him, to his children, and to all those who have kindly assisted us, to make a statement of the facts as they exist, and to show how many have been the claims upon the £15 a month and the £60 a year that has been his income for the last twelve months. But, before proceeding further, I wish to express my gratitude to Mr. John B. Clarke for the receipt of the former sum, always given while the Haymarket Theatre was open, and for his last effort to serve us finally by a five nights' benefit, which failing, he gave Mr. Buckstone £40, and so prevented the disappointment from utterly crushing us.

To begin with Mr. Buckstone himself, he is physically and mentally powerless, as much so as an infant, and requires constant nourishment, nursing and attention. His memory and speech are much affected, he does not in the least realize his position, cannot think for himself or others in any degree. One of his most serious incumbrances is a daughter (Annie) by his first wife, and who is thirty-nine years of age, whose mind is weak beyond any hope of her being, under any circumstances, self-supporting. We have a son (Sidney), aged seventeen, who, alas, seems fading gradually from us, suffering from hip disease and dropsy. The doctors give no hope of saving him, and it is not the least of a mother's troubles that I cannot give him sea air and those luxuries that may tend to renovate him and soothe his sufferings. My two elder boys have adopted, as you know, their father's profession, and kind Mr. Clarke has taken the eldest into the Haymarket Theatre. Then comes six little ones between the ages of five and twelve. This makes, with myself, twelve of us to live, to lodge, to be clothed, and easily explains to any one acquainted with the cost of the common necessaries of life how the past income has been expended, the greatest item of which passes away with Mr. Clarke's immediate management of the Haymarket Theatre, and of what vital importance to Mr. Buckstone and his helpless ones is the fund being organized with such generous interest by Sir William Fraser and Mr. G. A. Sala.

The £1,200 realized by the performance at Drury Lane in '76 was immediately handed over to those creditors who had lent Mr. Buckstone money to help him to carry on the Haymarket Theatre, and his family derived no benefit whatever from it. I am afraid this is a lugubrious epistle, but I have one gleam of sunshine which I am gratefully pleased to communicate. Sir Benjamin Phillips has sent me a presentation to the Blue Coat School for our little boy Arthur, eight years old—a great boon.

ISABELLA BUCKSTONE.

In the death of Buckstone the English stage suffers a loss which it will be difficult to meet. An admirable comedian, a thorough man of the world, he enjoyed perhaps more of the favor of the London public, and retained less of its emoluments, than any actor on its stage to-day who could be named.

—On Monday evening next Ion Perdicaris will present for the first time his play, The Picture, to the notice of the public. The cast will include Marie Prescott, Nard D'Almayne, Joseph Wheelock, Harry Coulton, Philip Beck, Leonard S. Outram and Mr. Gofton. The piece is spoken of as a good one, and will be apt to enlist critical notice. With The Picture a picture will be shown—a work of Mr. Perdicaris'—of the most beautiful kind.

—As was made known some time ago, Adelaide Neilson intends to visit Australia professionally next Spring, and she has just secured a sort of half-way stopping place by entering into an engagement with Manager Thomas Maguire to play for four weeks at Baldwin's Theatre, San Francisco. She gets from Maguire sixty per cent. of the gross receipts, with a guaranty that she shall not receive less than five hundred dollars on any one night.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

they've been faking at it all day faithfully. Anyway, the chances are that few people will stand to-night's racket of American Cousin by this party with sufficient patience to take in the Son-in-Law. Lispet was billed, but the co. cannot play it. 3d, John A. Stevens in Unknown. Indications for a big house, Ketchum and Bailey being old favorites here, and John being billed to "stick." He stays two nights, then goes eastward. Friday and Saturday, 7th and 8th, Clapham's Minstrels, George Clapham being in town to-day. So is Jule T. Morse, in advance of Adah Richmond, who comes soon.

Canada.

OTTAWA.

Nov. 1.—The Majeroni party played here Oct. 15, 16 and 17 to light business, yet all who visited their entertainment pronounced it first-class. They left 18th for Watertown, thence to Syracuse. Their gentlemanly manager, Mr. H. Wertheimber, is anxiously inquired for by his friends here. E. A. McDowell played 18th, 19th and 20th; thence to Perth, Brookville and Prescott; Kingston Nov. 4 and 5, Belleville 6th and 7th. Business reported good. Oct. 30, 31 and Nov. 1 we had Bric-a-Brac by the Padgett and Bassett party, with the Misses Daniels and Morton. It is an elegant absurdity well produced. The party play Kingston 3d, Cobourg 4th; Toronto, at the Grand, 6th, 7th and 8th. The Bandmanns open here on the 11th for five nights.

The new Opera House, Brookville, is to be opened with a church concert—amateur Jonah. This amateur business is beginning to crop out strong all over the Province.

On Oct. 27 Dupree's Minstrels caught on here for one night, and now the show-goers feel sore.

TORONTO.

Nov. 3.—Grand Opera House: Criterion Comedy co. Oct. 27, and put in a prosperous week's engagement. They produced Our Daughters, Freaks and A Triple Courtship, all in excellent style. F. F. Mackay, in the different characters he assumes, shows himself to be a thorough artist. DeWolf Hopper gave excellent support, as did also Messrs. Egbert, Ogden and Canby. Of the ladies Louise Sylvester carried off the honors. I must also notice Helen Davenport, who, some four or five years ago, was leading lady at this house under Mrs. Morrison's regime. Nov. 3, Duprez & Benedict's Minstrels for two nights. Padgett & Bassett's Bric-a-Brac 6th for three nights.

MONTREAL.

Nov. 3.—Academy reopens to-night with Salsbury's Troubadours, for five nights and two matinees. Theatre Royal: Bric-a-Brac played Oct. 27, 28 and 29, followed by the Lilliputian Opera co. 30th to Nov. 1. Revellers open 3d, for one week; Lucien Barnes manager.

HAMILTON.

Nov. 1.—Mechanics' Hall: Nothing to report this week. The following are booked: 6th, Duprez & Benedict's Minstrels; 7th, Garrick Club; 10th and 12th, Mrs. Scott-Siddons; 11th, Den Thompson; 13th and 14th, Big Four Minstrels; 15th, Meade's Church Choir Pinafore.

Nova Scotia.

HALIFAX.

Oct. 31.—Next Friday an entertainment will be given by the sailors of the Bellerophon in the Academy of Music. Negotiations for bringing the Holman Opera co. second week in November are in progress.

THE VARIETY STAGE.

THE COMIQUE.

The public support of the Mulligan Guard Chowder continues very steady. The general performance is a very jolly one and bristles with merriment from beginning to end. Foremost among the new features during the past week was the new comedy in one act, entitled My Wife and My Mother-in-law, in which the favorite comedian John Wild created incessant laughter in the part of James Snobkins; Annie Yeamans was irresistibly funny as Mrs. Harwood, and Marie Gorenflo exceptionably good as Jennie Harwood; other characters being satisfactorily sustained by the well-known comedians, James Fox, Welsh Edwards and Harry Fisher; Jennie Morgan's ballad singing was rapturously applauded, her new song, "The Beauty of Limerick," by Harrigan and Braham, receiving particular favor with the upper tiers; Tierney and Cronin introduced a new act called Dancing on the Brain, and proved their right to the title of "universal favorites;" the olio concluded with a cleverly acted sketch, called 100th Night of Hamlet, in which John Wild and Billy Gray assumed the principal roles, calling into requisition, for the minor parts, the services of Burt, Schaffer, West, Queen, Mealey and Bradley, all of whom are unapproachable fun-producers; Edwin Barry's motto songs struck a sympathetic chord in the popular heart, and the Skidmore Guards lightened the gloom produced by the horrors of the 100th Night of Hamlet. Mr. Harrigan is hard at work upon the fourth volume of the series now running, and will soon produce another phase of the Mulligan Family's vicissitudes, entitled The Mulligan Guard's Christmas.

TONY PASTOR'S.

Large houses have greeted Tony Pastor and his splendid company every evening since their opening. The tact and enterprise shown by the management in presenting the very best variety talent obtainable has met with substantial recognition by our theatre-goers, and if present indications go for anything, the prospects for a good season ought to be very encouraging to Mr. Pastor. For the week, Delehanty and Hengler, the accomplished comedians, introduce an intensely funny sketch, called Laugh and Be Merry; the Kernells, Harry and John, present their immensely popular sketch, Maloney in Hot Water, and literally drown the house in laughter; Kate Castleton, the most dashing of serio-comic vocalists, creates a furore among "the boys" by her facinating manner and beautiful songs; Tony Pastor is rapturously applauded upon his appearance and is in excellent voice; the incomparably graceful jig dancer, Kitty O'Neil, may be seen every night and at the matinees; the accomplished soubrette, Fanny Beane, and the popular comedian Charles Gilday, in their new sketch, called the Pic-Nic; the Royal Marionettes in Pantomime; Sheehan and Jones' Ash Box Inspector; the Wizard Swordsman, Bosthwick [illegible], in a series of marvelous feats; the [illegible] little songsters, the French Twin Sisters, to a neat song-and-dance; the popular [illegible] comedian, Bonnie Runnells, and that [illegible] funny negro comedian, Harry Budworth; and Georgie Kaine, who has shown herself one of the most accomplished vocalists on the vaudeville stage. The selection of Tuesday and Friday for matinee days is another good idea of Mr. Pastor's—supplying as he does the only really first-class afternoon performances on those days in the city.

HARRY MINER'S.

Manager Harry Miner calmly announces this week that a new Pinafore is in active preparation. Bobby Newcomb is secretly engaged rehearsing the music and declamation of the love-sick tar. Louise Montague is equally interested in studying the various phases of Josephine's character, and A. H. Sheldon is preparing himself to make a profound impression upon the denizens of the East side as Sir Joseph Buckbier. The usual bill for the week offers a variety which is certainly adequate for all the demands made upon the management for novelty, and includes W. O'Dale Stevens, equilibrist, and Mlle. Linda Jeal, juggling artist; the Four Eccentrics, Perry, Magrew, Curdy and Hughes, who offer a very funny act, in which is given a burlesque sparring contest; the Tudors in their original musical sketches; Add Weaver, an accomplished sketch artist, and Nellie Parker, who appear in their best sketch, The Old Man's Drunk Again; Larry Tooley, the German dialect artist, may be seen nightly; Alfred Liston in his drawing-room entertainment, a la musicale; Sam Lang and Dollie Sharpe, German sketch artists, do an excellent act called German Love; Master J. Roberts, a most decided imitator of Pat Rooney; Thatcher and Hume in their Ethiopian comicalities, and all the old favorites of the stock company, who appear in a roaring afterpiece called The Scamps of New York.

THE LONDON.

Manager Donaldson's attractions this week are many and varied. Foremost of them all is the French troupe Davene, composed of three ladies and one gentleman, namely Mlles. Magerold, Loto and Alza, and Mons. W. M. Davene, who introduce a series of marvelous feats upon the trapeze. Then we have an expounder of Dutch merriment in the person of Charles Gardner; Vivo Farrand, a very clever little vocalist, who does the skipping-rope act to perfection; Andy Collom, a banjo celebrity; Mlle. Magerold, the premiere of the Davene troupe, in an artistic repertoire of serio-comic songs; Sullivan and Harrington in their original plantation songs; the Murphys, Paddy and Ella, who made a big hit last week in their sketch called Diplomacy, which they repeat every evening this week; George Murphy, who appears in a repertoire replete with comic songs and witty prologues, and Fayette Welch, Otto Burbank, Dick Parker and all the old favorites. Murphy's Campaign, the afterpiece, is taking immensely this week. Extensive alterations have been made in the theatre recently, with a view of increasing the seating capacity, and, while providing seats for this increase for floor-room, Manager Donaldson has extended his operations by furnishing the greater part of the house with patent folding chairs. One is always assured of an evening of genuine pleasure at the London.

VOLKS GARDEN.

Uncle Tom's Cabin has given place to another moral-teaching sketch, entitled The Ticket-of-Leave Man, a sort of adaptation from the popular drama of that title. Though hardly as much interest is shown by the artists engaged in its representation as was apparent in the "drama" which preceded it, yet the characters are generally well sustained. An incident of the working of the Civil Rights Bill is presented early in the evening, and is followed by Harry P. Welston, the California vocalist, who opens a portfolio of medleys, songs, etc.; then the Woods, George and Nettie, are given an opportunity to convulse the audience with their German Innocence; Fanny V. Reynolds renders her ballads artistically; Mlle. Georgia, a veritable prodigy of female strength, creates a feeling of admiration among the "sterner sex" when she lifts with her teeth the heavy weights which she uses in her specialty act; the Hogan Brothers are also on hand and present their breakneck song-and-dances in their inimitable manner; George H. Wood trips the light fantastic in the sand; Prof. William Pillare, in his marvelous act, has created a sensation by catching a real ball fired by a real cannon by real powder; and many other first-class artists contribute to an evening's enjoyment which cannot be surpassed by any other attraction on the East side.

THE AMERICAN.

Manager Canary is fully convinced that the people in the immediate vicinity of his theatre know how to appreciate a really first-class entertainment, and the support he has recently received at their hands has encouraged him to offer the very best attractions he can obtain on the vaudeville stage. The company this week includes Ada Lanier, serio-comic; Sullivan and Smith, acrobatic song-and-dance men; Kitty Sharpe, vocalist; Billy Buckley, the popular comedian and banjoist; Quilter and Goldrich, song-and-dance artists; Kate Montrose, serio-comic; Howard and Sanford, Dutch song-and-dance men; Harry Clarke, the Irish vocalist and mimic; Carl Schmidt's First Visit to Murray Hill, a very amusing Dutch afterpiece, concludes the entertainment. A taking negro sketch introduces to excellent advantage the best comedians of the company.

—Our Boys has been done at the Standard, San Francisco, with the following cast: Perkyn Middlewick, John E. Owens; Talbot Champneys, Barton Hill; Charles Middlewick, M. A. Kennedy; Sir Goeffrey Champneys, Russell Bassett; Mary Melrose, Adeline Stanhope; Violet Melrose, Frankie McClellan; Belinda, Lizzie Harold; Clarissa Champneys, Kate Denin.

—The stock company at the Museum, Philadelphia, under George Wood's management, comprises: Sam Hemple, J. W. Carver, B. F. Horning, J. W. Waite, J. L. Saphore, H. F. Wicker, Alex. Fisher, E. Harmond, Barton Williams, Geo. E. Dahis, C. F. West, Mrs. Johns, Miss Williams, Grace Logan, Mrs. Soldin Irwin, Eva Barker, Misses Fox, Bland, and Emma Markley.

There is no truth in the report that M. Montigny contemplates an immediate retirement from the management of the Gymnase, Paris. But he is desirous to sell his interest in the house and to retire from the active duties of the profession.

The one Parisian novelty is The Little Abbe, the title of a new operetta, in one act, by Henri Bocage and Armand Liorat, the music by Charles Grisart, and it occupied less than half an hour for its interpretation, at the Vaudeville, with Mme. Chaumont as the heroine. It is not a success.

DATES AHEAD.

ABBEY'S PARK THEATRE CO.—
Haverly's, Brooklyn, Nov 3, one week: Philadelphia, 10th, three weeks.

ADELAIDE NEILSON.—
Walnut, Philadelphia, Nov. 3, one week: Toledo, 13th.

ADAH RICHMOND.—
Selma, Ala., 7th and 8th.

ADA CAVENDISH.—
Interior California.

ALICE OATES.—
Galveston, Texas, 5th, four nights; New Orleans, La., 9th, one week: Mobile, Ala., 17th and 18th: Montgomery, 19th and 20th: Columbus, Ga., 21st: Atlanta, 22d, 24th: Macon, 25th, 26th: Charleston, 27th, 28th, 29th: Savannah, Dec. 1, 2, 3.

BARNEY MACAULEY—
Leavenworth, Kan., 6th: Kansas City, 7th, 8th: St. Louis, 10th one week: Cincinnati, 17th one week: Louisville, 24th, one week.

BOWERS-THOMPSON TROUPE.—
Chicago, Nov. 3, one week: 10th, Boston, three weeks.

BANDMANN'S CO.—
Providence, 3d, one week.

BARLOW, WILSON, PRIMROSE & WEST.

BUFFALO BILL COMBINATION.—
Pittsburg, 5th, 6th; Steubenville, O., 7th: Wheeling, 8th: Zanesville, O., 10th: Newark, 11th; Chillicothe, 12th; Columbus, 13th: Springfield, 14th; Dayton, 15th.

BARTLEY CAMPBELL'S GALLEY SLAVE COMB.—
Jersey City, 6th, 7th, 8th: Wilmington, 10th, 11th.

BESSIE DARLING.—
Norfolk, 24th, 25th: Richmond, 26th, 27th, 28th.

COLLIER'S UNION SQUARE CO.—
Louisville, Nov. 3, for week; Nashville, 10th, four nights: Atlanta, Ga., 14th, 15th: New Orleans, 17th, two weeks: Galveston, Dec. 1, one week: Houston, Texas, 8th, 9th: Brenham, 10th.

COLVILLE FOLLY TROUPE.—
San Francisco, Nov. 3, eight weeks.

CLINTON HALL'S STRATEGISTS.—
Boston, Nov. 3, one week, Providence, 10th, one week: Williamsburg, 17th, one week.

CRITERION COMEDY CO.—
Chicago, Nov. 3, Pittsburg, 10, one week: Detroit, 17th, one week.

C. L. DAVIS' ALVIN JOSLIN.—
Cincinnati, O., 3d, one week: Chicago, 10th, one week; Baltimore, 17th, two weeks.

DEN THOMPSON.—
Buffalo, 3d, one week: St. Catherines, Can., 10th: Hamilton, 11th: Toronto, 12th, four nights: Cleveland, 17th, one week: Brooklyn, 24th.

DUPREZ & BENEDICT'S MINSTRELS.

EDWIN BOOTH.—
Grand Opera House, N. Y., Nov. 10.

E. A. SOTHERN AND COMPANY.—
Park, Boston, 3d, two weeks.

EMMA ABBOTT OPERA CO.—
Providence, Nov. 4: Portland, Me., 5th, 6th: Manchester, 7th: Burlington, 8th: Montreal, 10th, one week.

EMERSON'S MEGATHERIAN MINSTRELS.
Cincinnati, 3d, one week: St. Louis, 10th, one week.

F. C. BANGS.—
Syracuse, N. Y., 10th, 11th: Oswego, 12th: Rochester, 13th, 14th, 15th: Cleveland, 17th, one week: Cincinnati, 24th, one week: Detroit, Dec. 1.

FANNY DAVENPORT AND CO.—
Grand Opera House, New York City, Nov. 3, one week; Park Theatre, Brooklyn, 10, one week.

FREDERICK PAULDING.—
Earlier dates cancelled.

FORD'S JUVENILE OPERA CO.—
Nashville, 5th, 6th, 7th, 8th: Louisville, 10th, one week: St. Louis, 10th, one week.

F. S. CHANFRAU AND BOSTON CO.—
Newburyport, Mass., 6th: Marblehead, 7th: Brockton, 8th.

FRAYNE-TIFFANY CO.—
Philadelphia, 3d, one week.

GUS WILLIAMS.—
Cleveland, 5th, 6th.

GOTTHOLD'S OCTOROON CO.—
Chicago, Nov. 3: Lafayette, Ind., 10th: Richmond, 11th: Dayton, O., 12, Newark, O., 12th: Newark, 14th: Wheeling, 14th, 15th.

HAVERLY'S ENTERPRISES:

HAVERLY'S MASTODON MINSTRELS.—
St. Louis, Nov. 3, one week; Cincinnati, 10th: Ohio Circuit, week of 17th.

HAVERLY'S CHURCH CHOIR CO.—
Cleveland, 3d, one week; Pittsburg, 10th, one week.

HAVERLY'S GEORGIA MINSTRELS.—
Austin, Texas, 7th, 8th: Brenham, 10th: Corsicana, 11th: Sherman, 12th: Fort Worth, 13th: Dallas, 14th and 15th: Shreveport, 17th and 18th: Marshall, 19th: Hot Springs, 20th: Little Rock, 21st and 22d: Memphis, 24th, 25th and 26th.

HAVERLY'S JUVENILE PINAFORE CO.—
St. Louis, Nov. 3: Chicago, 10th, for week each: Clinton, Ia., 17th: Des Moines, 18th: Council Bluffs, 19th: St. Jo, 20th: Leavenworth, 21st: Kansas City, 22d: Omaha, Neb. 24th: Sioux City, 25th: Monkato, Minn., 26th.

HERRMANN.—
St. Louis, Nov. 3: Chicago, 10th.

JOSEPHINE PERLEY.—

JOHN MCCULLOUGH.—
Zanesville, O., 6th: Columbus, 7th, 8th: Cleveland, 10th, one week: Worcester, 17th: Akron, 18th; Youngstown, 19th; Wheeling, 20th, 21st, 22d.

JOHN P. SMITH'S TOURISTS.—
Haverly's, New York, Nov. 3, two weeks: Providence, 17th, one week: Brooklyn, 24th, one week.

JOSEPH JEFFERSON.—
Bangor, Me., 6th: Lewiston, 7th: Portland, 8th: Lawrence, Mass., 10th: Haverhill, 11th; Salem, 12th: Lynn, 13th: Providence, 14th, 15th: Lowell, 20th: New Haven, 21st, 22d.

JOHN T. RAYMOND'S CO.—
Detroit 3d for week; Indianapolis 10th: one week; St. Louis, 17th, one week.

JONES' JUVENILE UNCLE TOM'S CABIN CO.—
Boston, 27th, two weeks.

JOHN A. STEVENS' UNKNOWN CO.—
Atlanta, Ga., 7th, 8th: Macon, 10th: Augusta 11th; Savannah, 12th; Charleston, S. C., 13th, three nights: Columbia, 17th; Charlotte, N. C., 18th: Raleigh, 19th, 20th: Norfolk, 21st, 22d.

J. K. EMMET.—
Park Theatre, N. Y., Nov. 3, two weeks.

JOE MURPHY'S KERRY GOW.—
Biddeford, Me., 6th; Salem, 7th: Newport, R. I., 8th: New London, Ct., 10th: Hartford, 11th; New Haven, 12th: Waterbury, 13th: Bridgeport, 14th, 15th: Philadelphia, 17th, one week.

JANAUSCHEK.—
Rochester, 6th: Faribault, 7th: Albert Lea, 8th: Mason City, Iowa, 9th.

KATE CLAXTON TWO ORPHANS.—
Chelsea, Mass., 6th; Fall River, 7th: N. Alleboro, 8th: Providence, 10th, 11th, 12th: Newport, 13th; New Bedford, 14th; Brocton, 15th: Woonsocket, 17th; Springfield, 18th: Holyoke, 19th; Westfield, 20th: Pittsfield, 21st: North Adams, 22d: Albany, 24th, one week.

LOTTA.—
Park, Philadelphia, 3th: Augusta, Ga., 10th: Atlanta, 11th, 12th: Columbia, 13th: Montgomery, Ala., 14th, 15th: New Orleans, 17th, two weeks: Memphis, Dec. 2, 3, 4: Nashville, 5th, 6th: Indianapolis, 8th, three nights: Louisville, 11th, three nights: St. Louis, 15th, two weeks: Cincinnati, 29, two weeks:

LINA TETTENBORN.—
Boston, Nov, 13, one week.

LOUISE POMEROY COMB.—

LAWRENCE BARRETT.—
Columbus, 5th, 6th: Lexington, 7th, 8th: Cincinnati, 10th, one week.

MILTON NOBLES.—
Flint, Mich., 6th: Iona, 7th: Muskegon, 8th, Rockford, Ill., 11th; Jonesville, Wis., 12th.

MARY ANDERSON.—
Minneapolis, 6th: St. Paul, 7th, 8th: Omaha, 12th.

MCKEE RANKIN TROUPE.—
Academy of Music, New Orleans, week Nov. 3; thence to Galveston, four nights, and thence through J. P. Evans' Texas circuit.

MME. RENTZ'S MINSTRELS.—
Hornellsville, N. Y., 7th; Olean, 8th: Jamestown, 10th; Sharon, Pa., 11th.

MATTIE VICKERS AND CHAS. S. ROGERS.—
Auburn, Ind., 10th; Keokuk, 11th; Logansport, 12th and 13th; Lafayette, 14th and 15th.

MURPHY'S JUVENILE PINAFORE CO.—
Providence, 3d, four nights.

MLISS-PIXLEY PARTY.—
Chattanooga, Tenn., 7th, 8th; Nashville, 10th, one week: Evansville, Ind, 18th.

MRS. G. C. HOWARD'S UNCLE TOM CO.—

MAHN'S FATINITZA CO.—
Nashville, 6th: Evansville, 7th, 8th.

MY PARTNER, ALDRICH AND PARTNER.—
Boston, Nov. 3, week; Salem, Nov. 10, Worcester, 11th; Springfield, 12th: Bridgeport, 13th; New Haven, 14th, 15th.

MAGGIE MITCHELL.—
Philadelphia 10th, one week.

NICK ROBERTS.—

OLIVER DOUD BYRON.—
Columbia, S. C., 10th, five nights.

FRANK AIKEN-ROGERS COMB.—
Lafayette, Ind., 7th, 8th: Cincinnati, 10th, one week.

OOFTY GOOFT COMBINATION.—
Toledo, 5th: Detroit, 6th, 7th, 8th: Indianapolis, 10th, 11th, 12th.

PAT ROONEY COMB.—
St. Louis, 3d, one week.

RICHMOND AND VON BOYLE.—

RICE'S SURPRISE PARTY.—
Albany, Nov. 3, one week; Philadelphia, 10th, one week.

RENTZ-SANTLEY FEMALE MINSTRELS.—
Pittsburg, 3d, one week: Baltimore, 10th, one week.

RICE'S EVANGELINE CO.—
Titusville, Pa., 6th: Bradford, 7th: Erie, 8th. Cleveland, 10th, one week: Pittsburg, 17th, one week.

REVELLERS' COMB.—
Montreal, Nov. 3, one week: Ottawa, 10th, 11th: Belleville, 12th, 13th: Kingston, 14th, 15th: Ogdensburg, 17th; Watertown, 18th.

ROBSON AND CRANE.—
Pittsburg, Nov. 3, one week; Baltimore, 10th, one week: Brooklyn, 17th, one week: New Haven, 24th: Springfield, Mass., 25th: Worcester, 26th: Hartford, 27th: Providence, 28th.

ROBERT MCWADE.—
Grand Rapids, Mich., 6th, 7th: Milwaukee, 8th.

SAVILLE OPERA CO.—
Nashville, 6th, 7th, 8th.

STRAKOSCH ITALIAN OPERA CO.—

STEELE MACKAYE'S MADISON SQUARE CO.
Philadelphia, Nov. 3d, one week.

SALSBURY'S TROUBADOURS.—
New Haven, 17th: Hartford, 18th: Springfield, Mass., 19th: Holyoke, 20th: Chelsea, 21st: Manchester, 22d: Globe, Boston, 24th.

SCANLON & CRONIN.—
Earlier dates calinced.

THE FLORENCES—
Nov. 3, Baltimore, Md.; 10th, Norfolk, Va.; 11th, 12th, Richmond, Va.; 13th, Petersburg, Va.; 14th, 15th, Wilmington, N. C.; 17th, 18th, 19th, Savannah, Ga.; 20th, 21st, 22d, Charleston, S. C.; 24th, Columbus, Ga.; 25th, 26th, Montgomery, Ala.; 27th, 28th, 29th, Mobile, Ala.; 30th, New Orleans, La., one week; Dec. 3, Memphis, Tenn.; 15th, 16th, 17th, Nashville, Tenn.; 18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Ia.

TONY DENIER'S HUMPTY DUMPTY.—
Newark, N. J., 6th; New Brunswick, 7th; Trenton, 8th.

THE BERGER FAMILY AND SOL SMITH RUSSEL.

WEATHERSBY-GOODWIN FROLIQUES.—
Providence, R. I., 7th, 8th.

WIDOW BEDOTT COMB.—
Grand Rapids, Mich., 7th, 8th: Lansing, 10th: Jackson, 11th: Ann Arbor, 12th: Adrian, 13th: Toledo, 14th, 15th: Chicago, Haverly's, 17th, one week.

WM. WARREN AND BOSTON MUSEUM CO.—
Springfield, Mass., 6th: Holyoke, 7th: Worcester, 8th.

ABBEY'S PARK THEATRE.
Broadway and 22d Street.
Lessee and Manager.....Mr. HENRY E. ABBEY.

EVERY EVENING and SATURDAY MATINEE

First appearance (at this theatre) of Mr. J. K.

EMMET EMMET

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In his new romantic comedy,

FRITZ IN IRELAND. FRITZ IN IRELAND.

Seats Secured one week in advance.

Evening performance at 8. Matinee at 2.

UNION SQUARE THEATRE.
Sole Lessee and Manager.....A. M. PALMER

THIRD WEEK OF
The funniest play ever produced in New York.

FRENCH FLATS.
which has been
LAUGHED INTO PERMANENT SUCCESS.

The theatre packed every night from floor to ceiling, hundreds having been turned away unable to get even admission. The play is cast to the full strength of the cleverest company in the country.—New York Herald.
Seats secured ten days in advance.
Begins at 8, over at 10:35. Saturday, Nov. 8, at 1:45, French Flats Matinee.

ACADEMY OF MUSIC.
Director of music and conductor, Sig. ARDITI.

Friday, Nov. 7,

IL TROVATORE,

Signor ARAMBURO, Signor DEL PUENTE,

Signor MONTI, Mlle. A. L. CARY, and

Mme. ADINI,

SATURDAY 8, at 2 o'clock, GRAND MATINEE,

FAUST.

Monday, Nov. 10, Production of AIDA.

Doors open at 7:30, commence at 8. Office open 9 till 5.

DALY'S (NEW) THEATRE.
Broadway and 30th Street.
The Most Sumptuous Parlor Theatre in the World.

The ripples of merriment soon became waves of laughter. * * * From that moment its fortune was secured.—Herald on Wives.

Every evening, BRONSON HOWARD'S Novel and Picturesque Comedy,
WIVES WIVES
WIVES WIVES
A COMPLETE SUCCESS.

Every night at 8. Matinee Saturday at 2.
Seats may be secured six days ahead.
At all matinees the best reserved seats are $1. Matinee of WIVES on Saturday.

HAVERLY'S THEATRE.
Cor. 14th St. and Sixth Ave.
J. H. HAVERLY.....Proprietor and Manager.

Every Evening and Wednesday and Saturday Matinees at 2.

Mr. JOHN P. SMITH'S successful Musical and Comedy Company,
THE TOURISTS,
IN THE PULLMAN PALACE CAR.

This engagement is limited to
TWO WEEKS ONLY.

SECURE YOUR SEATS EARLY.

Seats can be secured six days in advance.
Box-office open from 8 A. M. to 10 P. M.

THEATRE COMIQUE. 514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.

"THE STANDARD COMEDY THEATRE."

Every Evening and Wednesday and Saturday Matinee.
THIRD MONTH OF THE
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POPULAR PRICES—Dress Circle, only 35c; Gallery, 15c; Orchestra Chairs, 75c; Parquette, 50c; Private Boxes, $8 and $4.

STANDARD THEATRE.
Broadway and 33d Street.
WILLIAM HENDERSON...Prop'r and Manager.

EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES AT 1:30.

PINAFORE. PINAFORE.
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PINAFORE. PINAFORE.
PINAFORE. PINAFORE.

Performance begins with

TRIAL BY JURY. TRIAL BY JURY.
TRIAL BY JURY. TRIAL BY JURY.

Admission, 25c., 50c.; Reserved Seats, $1 and $1.50.
Evening performance promptly at 8.

TONY PASTOR'S THEATRE.
585 and 587 Broadway.
CROWDED HOUSES, STANDING ROOM ONLY

TONY PASTOR AT HOME.

Another New Company for Monday, Nov. 3.
DELEHANTY AND HENGLER.
HARRY — THE KERNELLS — JOHN
The dashing vocalist, KATE CASTLETON.
KITTY O'NEIL. SHEEHAN & JONES,
FANNY BEANE and CHARLES GILDAY.
STUART SISTERS. FRENCH TWIN SISTERS.
JOHN TILLS. ROYAL MARIONETTES.
BARTHWICK REID. BONNIE RUNNELLS.
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THE RAMBLER AND DRAMATIC WEEKLY was disposed of Oct. 25. This will explain to my esteemed correspondents why their letters have been neglected. I remain, with good wishes and thanks for all of them.

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